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JULY
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By Victoria Lincoln

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Editorial Director: Michel De Brunhoff
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

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I. S. V.-Patcévitch, President
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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JULY 1957



KAREN RADKAI

COVER

The "flowered" hat—wreathed, this July, in butterflies. By Sally Victor. Also, at Nan Duskin; I. Magnin. Other beauty-making news, here: the italics of a true-red lipstick against skin colour set aglow (the latter, via Skin Tone Superglow Face Powder). The face powder, the Red Flash lipstick, Smoke Blue eye shadow, all by Germaine Monteil. Seaman Schepps jewels.

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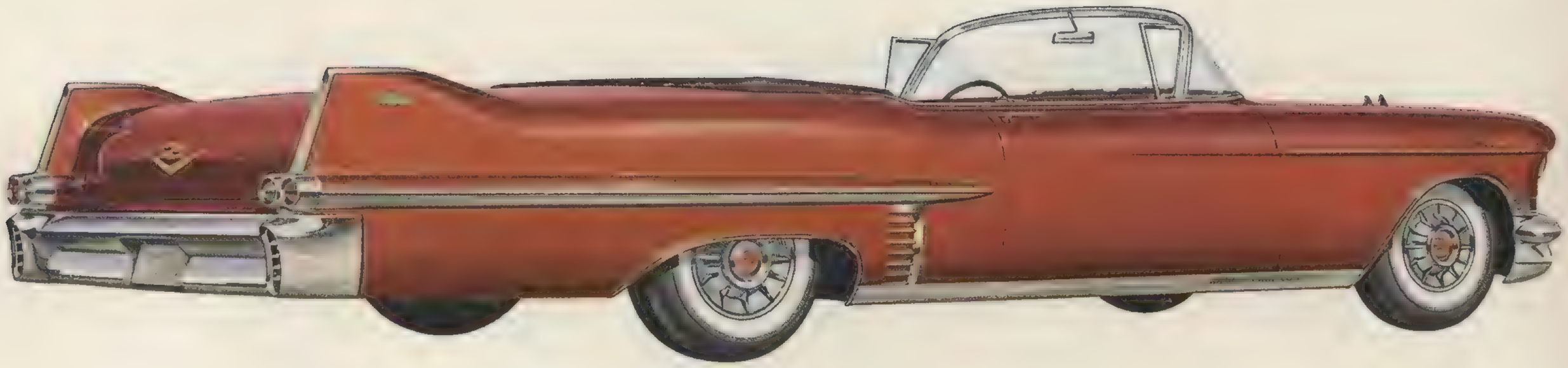
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QUILTED COTTON SQUARES

I.G.Y.:

stockholders' meeting

BY MARTHA BACON

The International Geophysical Year begins July 1, 1957. It is a period of time consented upon by the scientists of sixty-one nations both sides of the Iron Curtain for asking questions of the earth. No other planet, as far as we can tell, answers half so well for the purposes of mankind. Mars at its equator has a mean temperature roughly resembling that of upper Tibet; Venus is intolerably foggy; every day on Mercury is a scorcher; and Jupiter, while presumably spectacular, runs to lakes of ammonia, cliffs of frozen naphtha, and sufficient centripetal force to drag an earthly body relentlessly to its centre. Even the moon, a mere hedge-hop, relatively speaking, from our proving grounds, is not a likely place for colonization, being chilly, airless, and subject to a ceaseless bombardment of meteorites.

The outer reaches of space may be all very well for a visit but few are going to want to live there. We must almost certainly settle for the earth, a few million square miles of liquids and solids, a sphere at whose centre there lies a pressure of four million atmospheres, and whose depths are more inaccessible to us than the nearest star.

And since the earth is our fortune, we have no choice but to follow it and in order to follow it we must study it. This is the purpose of the International Geophysical Year, familiarly known as IGY.

The questions that IGY will ask will be answered from the poles and from the equator, from the mountain tops and from fathoms deep in the oceans. And the hope of the scientists is that these answers will help us to survival, not at the mere subsistence level, but to happy survival. As the population of the world increases, generation by generation, it appears that we can not afford to waste a handful of earth, a drop of water, nor a ray of sunlight. We must learn not only how best to use the earth but how to replenish and restore it. We know curiously little of this planet whose surface we have so carelessly commanded for perhaps a million years (or one-twentieth of one per cent of the time since it sprang into existence) but by 1958 we hope to know much more.

Thus IGY is primarily an adventure in learning; for some, it is also a physical adventure, and it will occur simultaneously at the points decided upon for observation. The answers to the questions are multitudinous and may sometimes turn out to be paradoxical. There must be a concerted effort to understand them or they can not be wholly comprehended. The New England meteorologist, clocking the winds that toppled the tower of the Old North Church in Boston, knows only a chapter of the hurricane story without the data of his opposite number at Cape Hatteras. Even the Einsteinian physicists have not yet devised an effective method for being in more than one place at a time. Twice the speed of light will get you to Timbuctoo last night, if you can stand the pace, but no one person has seen the sun rise in New York while watching it set with the same pair of eyes in the Antipodes.

The United States has allocated thirty-nine million dollars to its share of the project; this sum does not include the amounts already disbursed for the earth satellite (which will photograph the earth from a hitherto unavailable distance), or for the Antarctica stations. Our contribution to IGY is administered under Congress by the National Science Foundation which distributes the funds through a group of executors to the National Academy of Sciences under the chairmanship of Joseph Kaplan. Allowing for differences of procedure within the various governments, other nations follow similar systems for the coordination of their rôles within the program.

For two years now the scientists have been taking their places and tuning up for IGY. Americans, Russians, British, and Japanese, among others, have been

(Continued on page 24)



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I.G.Y. STOCKHOLDERS' MEETING

(Continued from page 22)

setting up observation posts and rocket bases in the Antarctic. Meteorologists have been assembling at weather recording posts, poised on three longitudinal parallels from pole to pole with a view not only to talking about the weather but eventually to doing something about it. The seismographs and the gravity meters are alerted for the measuring of the earthquakes and the tides. The earth satellite which will circle the globe every ninety minutes, hangs on the signal that will hurl it outward from the earth. The instruments that will study causality in the cosmic ray and the stripped atoms of the ionosphere, that mysterious electrical area above the stratosphere, await the firing of the fuses that will launch them spacewards.

Then everything happens at once: at a sign, the symphony begins. For IGY the sign is a date: July 1, 1957. Synchronization occurs. Precisely as synchronization of sound results in a Beethoven symphony, which without this unanimity would be notes on a score sheet or a formless cacophony, so the hope is that this synchronization of data will result in a united understanding of the substance and functions of the earth.

Perhaps one of the most ludicrous accidents that ever befell a scientist happened to Aristotle when he dissected a hedgehog and declared that his findings showed that hedgehogs had no livers. In this case he was right. Someone had already dissected that particular hedgehog, taken its liver out, and sewn the animal up again. A preposterous length of time passed before another scientist opened another hedgehog to prove that Aristotle had maligned hedgehogs and that they had livers like anyone else.

The history of science is studded with hedgehogs. They and their kind have led to major unpleasantness between man and man and church and state. IGY will do much to abolish Aristotelian hedgehogs. We shall, for example, find out whether the centre of the earth is molten or solid. Popular opinion inclines toward the notion that it is molten but the gravity meters will determine the facts. Assuming the rôles of the sun and the moon, they will question the core of the earth by drawing the tides of this hypothetical fluid. The floods and neaps of this sunless sea, if it exists, will reveal themselves to the gravity meters as the ocean tides respond to the solar and lunar cycles.

When the rockets rush upward from the bases in Antarctica, bearing the equipment to study cosmic rays, they may return with strange news, news that may affect the life-span of man and that may alter the pattern of his future for all generations to come. We know that cosmic rays are matter. They are the fall-out from interspatial atomic explosions: infinitesimal particles of radioactive matter, mercifully filtered to "permissible" proportions by the time they reach the earth's inner atmosphere. But in them may lie the secret of our being and our decay. If we could interpret the cosmic ray we might be in a fair way toward the interpretation, if not the actual control, of our earthly destiny. Our period of youth might be extended, our length of life increased, and as a result of this our civilization could change—beyond our recognition and without recourse to the hydrogen bomb.

Scientists have tentatively described the cosmic ray as the poets of India described the god, Siva: the creator and destroyer of all things. The religious and philosophical systems of antiquity dimly prefigured it. Empedocles in Greece knew that there were "atoms in the void" and the Roman poet, Lucretius, sought after the atomic nature of things in an epic. Now it is for the war heads of the rockets under the Southern Cross to put to the proof that which men's instinct and reason have for so long divined.

In any case we are bound to see differences. Even by the end of 1958 science textbooks are likely to differ significantly from the ones that they are reading now. As botanists scrutinize the possible resources of the arid lands, we may find unfamiliar food at our tables. Weather controls may change the titles on our travel folders and we may be induced to take our holidays in highly improbable places. If time-lapse films of the sun in action are released we shall see a sight to rival all the lions of Metro-Goldwyn-Mayer. For it is now possible to photograph by a special process that perpetual drama, "the solar prominence," enacted on the sun. A solar prominence is a cascade of flaming gas thrown off from the edge of the sun, thousands of miles into space at the rate of 451 miles per second. As the prominence leaps and arches back on itself, it forms designs of indescribable beauty, scoring fugues of fire on the horizons of the sun. We may see on our television screens the wheeling of the worlds down the curve of space and hear the humming of their courses on our sound tracks.

From the questions asked this year will come answers which may make us dare to hope with Emerson's Uriel, "In vain produced, all rays return; Evil will bless, and ice will burn."

FOR THE BRIDE

Many of the fashions and fashion ideas shown on pages 90 to 98 may be found at the shops listed below.

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Anderson, Ind.....The Town Shoppe
Ann Arbor, Mich.....Goodyear's
Atlanta, Ga.....J. P. Allen
Augusta, Ga.....Cullum's
Baton Rouge, La.....Dalton's
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Brooklyn, N. Y.....Abraham & Straus
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Clarksburg, W. Va.....Broidas
Cleveland, Ohio.....The Higbee Company
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Decatur, Ill.....Semmel's
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Salt Lake City, Utah.....Makoff
San Francisco, Calif.....Joseph Magnin
Savannah, Ga.....Leopold Adler
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Sioux City, Iowa.....Younker-Davidson's
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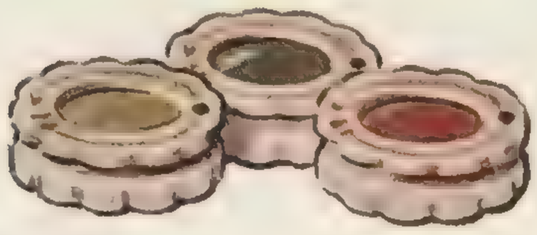
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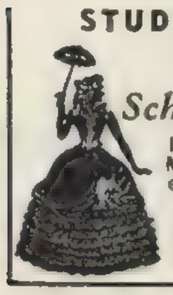
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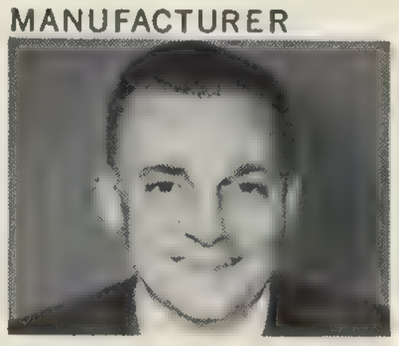
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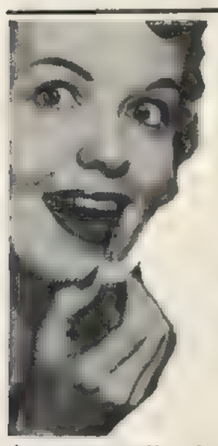


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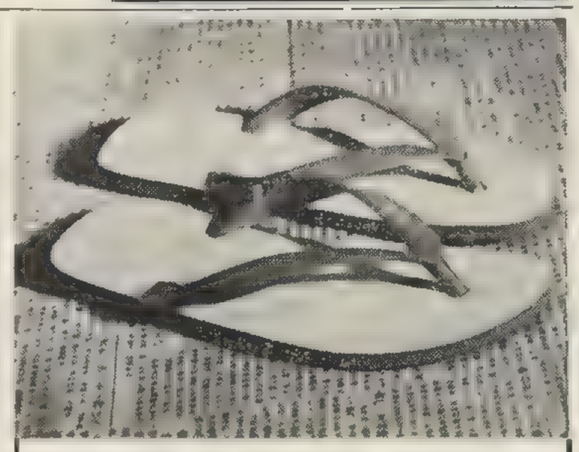
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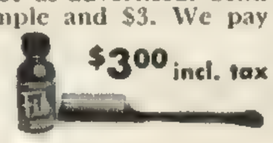


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SHOP HOUND

...trousseau check list





1. Setting: city (or en route to)—
a black silky cotton coat dress with a cool flurry of white dots. (You could walk into it with open arms.) The belt, a string of black patent leather. Small and large. $32.50. Chequer, 816 3rd Ave., N. Y. 17.
2. Sheath to order in any one of a delightfully large variety of offbeat cottons (this, orange splattered with yellow). A cotton batiste lining provides its own "slip." Nice touch, lace piping inside. Sheath, $45 to order. Gondolier's hat bound to match, $14.95. À la Carte, 780 Madison Ave., New York 21.
3. Easy-living suit: handsome white piqué trousers to wear with a brilliantly-striped (red and blue here) cotton tunic. The pants, also in black. They're $15.50; the tunic, $14.50 ppd. Robert Leader, 166 East 54th Street, New York 22.

For *summer-smooth legs:* Ella Baché's famous depilatory "My Epil." A cold wax preparation, it works more or less on the adhesive tape principle—after the wax is thinly spread on the leg, it's all covered closely with a cotton cloth, then stripped off quickly in the direction away from the way the hair grows. Results are thorough, have a good lasting-span. $2, 4 oz. tube. Also, a similar special formula to use on the face. This, $1, 1½ ounce tube ppd. Ella Baché, 24 East 55th St., N. Y. 22.



4

4. The beautiful blouse—white silk chiffon, softly-draped, lined with rayon chiffon—that might have been made for a going-away costume. (Bride's mother might pack it too.) Sizes 8 to 18. $25.
By Joan Parris, at Bonwit Teller, 721 Fifth Avenue, New York 22.
5. By-the-sea suit—long trousers and a gondolier's shirt of unbleached canvas. Tailored enough for sailing; good for beach. Talented too—teams up with other shirts, shorts. Sizes 10 to 16.
Pants, $8.95; top, $10.50.
Tomas, 609 Madison Ave., New York 22.
6. First of a summer coiffure collection: this, for shorter hair—a crown of deep waves that starts at the brow, works back softly.
Fonda Hairstylist, 153 West 57th St., N. Y. 19.
7. The crested coiffure for easy maintenance. Short hair is brushed casually off the neck to meet a deep wave that matches the crest at the top. Guy of Madison Avenue, 740 Madison Avenue, New York 21.
8. A coolly romantic look for hair of some length.
The side hair's handled in gentle waves, the back locks are pulled into a high knot.
Eddie Senz, 61 East 57th St., N. Y. 22.
9. Coiffure that stands up to sea and wind—based on crisp curls that frame the face neatly, coolly. Tarayan's Beauty Salon, 19 West 57th St., New York 19.

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5



6



7



8



9

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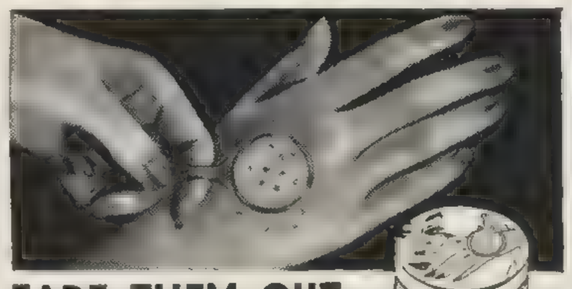
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SHOP HOUND

. . . check list continued

New summer earrings, pearly catseye snail shells framed in a gilt mounting. They're a pretty complement to almost any summer shirt-and-skirt, or dress, in a woman's summer closet. $4, inc. tax, postage. Stephanie's Imports, Box V-2, 1966 Broadway, N. Y. 23.





Hay foot, straw foot— cool foot via these summer moccasins woven from straw. They're handmade in Italy, cotton-lined. Sizes 5 to 10; widths VN, N, M, and W. Colours: white, black, and natural. $11.60 ppd. B. Nelson Shoes, 10 E. 39th St., N. Y. 16.



Good shoe-choice for the traveller: the classic black calf opera pump. This by Rosina Ferragamo Schiavone, on a slender, but sturdy heel (should stand up to a good deal of walking, comfortably, handsomely). Sizes 4½ to 9; AAA to C. $27.95. Mayfair Shoes, 526 Madison Avenue, N. Y. 22.

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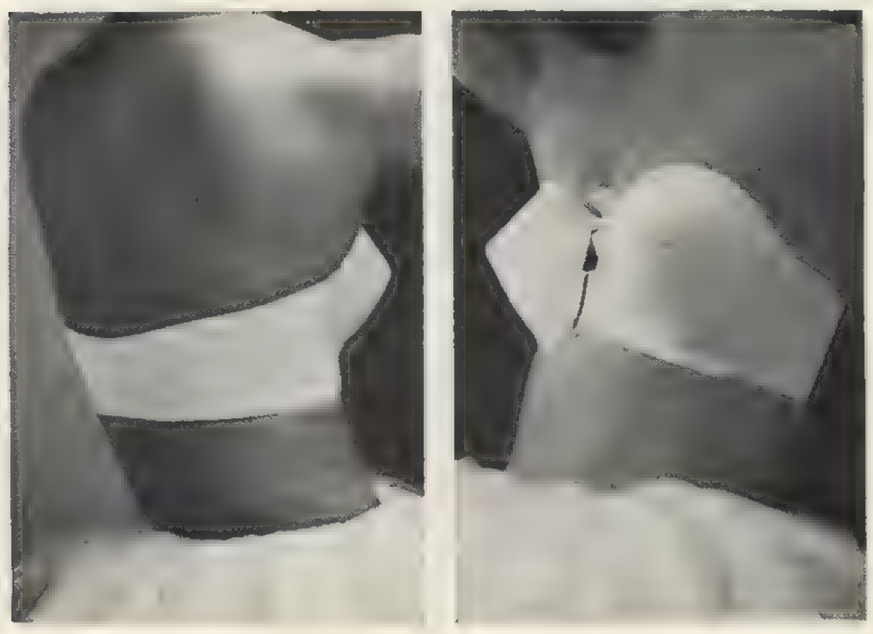
in gifts

and giving



Setting: Paris Gown: Grés Photograph: Avedon

Darling, you're sure to stay up all night in "*Good News*" by Warner's



You're not the type for early retirement from the scene of fun! But, till now, you've had problems, because your strapless bra never really behaved properly.

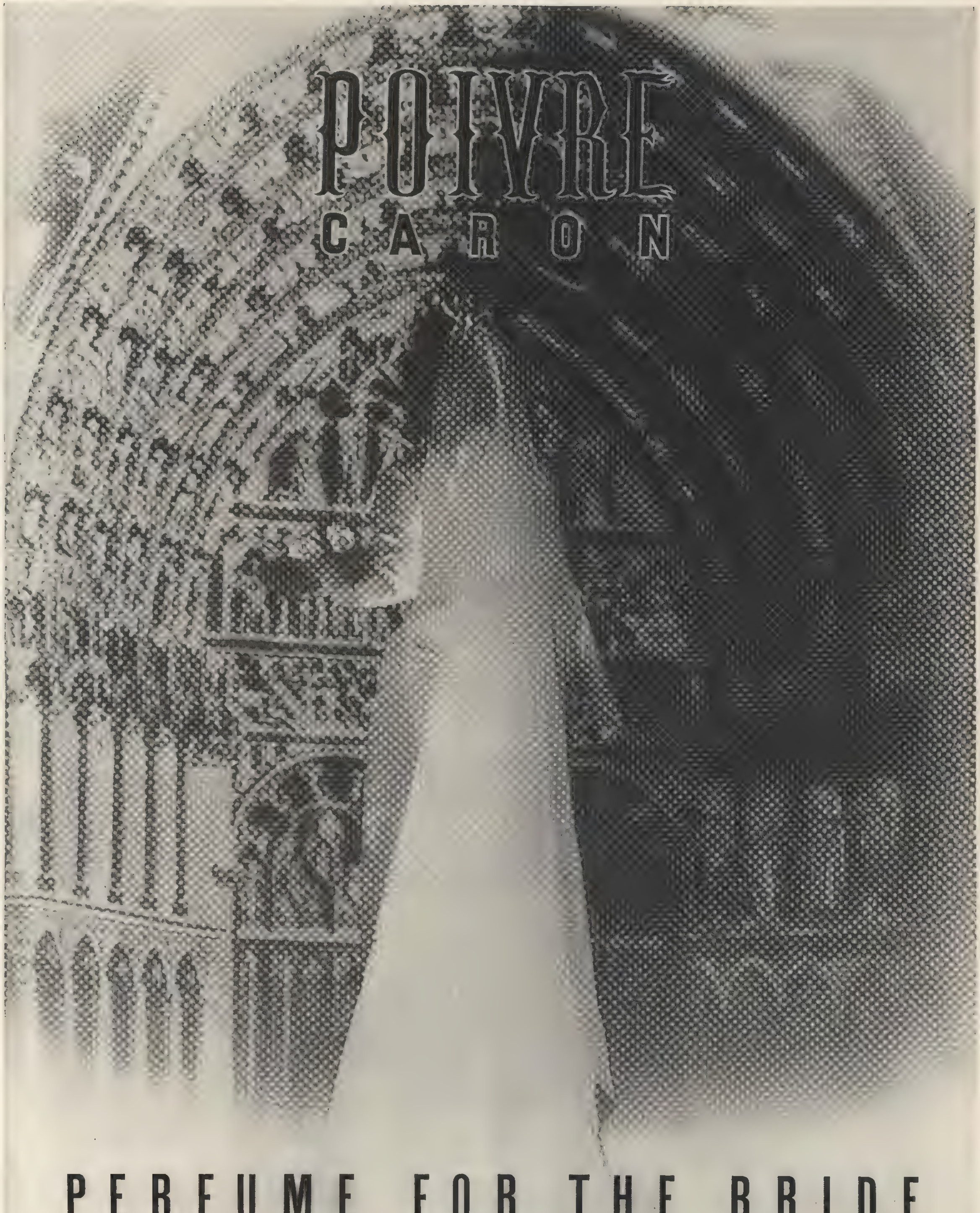
But you'll never again have that sense of strapless insecurity. For here's Good News by Warner's—at last, the strapless bra that *always* stays up, can't twist, slip, or turn, can't ever be anything but beautifully comfortable.

The secret's in the one-piece lined latex back that hugs you always! To wear all day, under all fashions; all year round, too!

#P1031 Deep plunge, front hook-and-eye closure. #P1041 (not shown) Scalloped cups, front zipper closing. Either in embroidered white cotton, lightly foam-lined cups.....$6.50.

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Vogue's eye view: a new figure— on the quiet

The good figure that happens in July—
happens to more women than you
might think. Suddenly, there's
less high-calorie food on the table;
there's the beach; there's leisure.
And there's a sense of well-being
that has caused more well-doing
in the interest of beauty than a
sense of urgency can ever accomplish.
In fact, the secret ingredient of the
portable diet-and-exercises on
pages 82-83 is quiet, calm,
beautifying July 1 to July 31.
A woman might sample the exercises at first;
might find that at the end of the first week,
she can do them at the beach,
on a terrace, in her bedroom—do them
almost as automatically
as she relaxes, July 1 to 31.







See pages 82-83





July changes: new columns of crêpe; new cut of bangs

Two fashions to start in July, to gather importance as the season turns: the crêpe dress that spills down the figure without a surplus thread of width, and a new coiffure that brings back bangs—falling from a high point on the head, to eyebrow level. Ten pages of these two sooner-*and*-later fashions begin here. *Right:* A late-afternoon shadow in black silk crêpe, that could meet engagements this week, or a season away. At the front, fluid folds are held in by a sash of taupe satin. By Hannah Troy, of Wm. Rose silk fabric; about $90, at Bergdorf Goodman; Marshall Field; I. Magnin. Bracelet and ring by Mazer, also at Bergdorf Goodman. On the hair: Breck Hair Set Mist. *Left:* Close-up of what could be the next coup in coiffures. The hair is cut in crescent-curved sections, then brushed *up* at the sides and back, *down* at the front in brow-length bangs. Atop the head, a crest of high-piled curls and, sometimes, a ribbon bow. This, and the other coiffures on these pages, by Guillaume at the Marcel Salon. Black velvet hair-bow by Mr. John. Mock-pearl and rhinestone drop earrings, at Lord & Taylor.





July crêpe news; new eye-shadow bangs

Right: Crêpe in a colour—red—that could hold the spotlight now at dinner or theatre, repeat its success later under furs. The lines are crêpe's forte: smooth at the top, falling into soft fullness, crushed under a draped cummerbund. At the back, a bateau neckline drops down a little, to a V. By Ceil Chapman, of Oneida silk crêpe; about $110 at Bonwit Teller; Neiman-Marcus; I. Magnin. *Left:* The coiffure—another arrangement of the new haircut, brushed skyward into a crest, with bangs curled to clear the brows. Hair décor, both pages: a pale satin bow and veil, by Mr. John.



New crêpe outlines; ways with bangs

Right: Another of the crêpe dresses that could fill a special need in July; continue as a turning-point of a wardrobe later, when fall becomes a fact. This one, black silk crêpe that's covered, and calculated to follow a good figure. Nice for lunch, through to dinner in town. By Mollie Parnis, of Oneida crêpe; $110 at Saks Fifth Avenue; Dayton's; Frost Bros. Marvella Bracelets: Saks Fifth Avenue. *Left:* Black afternoon crêpe dress with softly tailored top, two lengths of skirt—one narrow, another shorter and pleated to second the motion of its wearer. By David Goodstein, of Maxwell silk pinseal crêpe; about $100 at Bonwit Teller; Hudson's; I. Magnin. *All three coiffures:* Centred on bangs and the short, uprising haircut, top-knotted with curls. Sleekness secret: Pomatex Hair Cream.

RUTLEDGE



Evening crêpes; new jewelled bangs.

Left: New dress in town—black crêpe with back exposure marked by bows. At the front, the neckline is round, gathered. By Rembrandt, of Bloomsburg fabric (Avisco rayon and acetate); about $40 at Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; I. Magnin. Rhinestone bracelet by Weiss, also at Bergdorf Goodman. *Right:* Another new plan for a summer evening: black crêpe dress, deeply cowled back that falls in V-folds. This, belted in satin. By Richard Cole, of Chardon-Marché crêpe (Celanese acetate and rayon); $55 at Bonwit Teller; Hutzler's; Neiman-Marcus. Bangs, right and centre, are high-lit by a rhinestoned velvet ornament, by Lilly Daché. Rhinestone earrings by Eisenberg, at Henri Bendel.





Crêpe segments; sculptured bangs

Right: More crêpe ideas—dresses of two crêpe parts, that total one crêpe column. Above, a V'd blouse, semi-fitted; about $15. The skirt, a plinth of box pleats; about $19. Below, a sleeveless blouse; about $13, same skirt. All, by Custom Craft, of Chardon-Marché black crêpe (Enka rayon and acetate); at Lord & Taylor; Hudson's; I. Magnin. Coiffure: short, peaked, with gently waved bangs.

The news of brown, via crêpe

Left: A dress that—besides being crêpe—announces the next great fashion colour: brown, in new shadings for autumn. This, to start now, with black accessories; continue later with furs added. By Anna Miller, of Julius Werk silk, $185. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Crêpe beret, Emme. Bracelet, ring, earrings, by David Webb. Added face value: Translucent Youth Dew powder base, and Duchess Melon lipstick, both by Estée Lauder.



RUTLEDGE







12-months' news—in July:

turning-point prints



The two dresses here are two of the first to come round the bend of July (when many good year-round prints seem to bow in, by the way). Their strength: the weather is only an incident in their lives. Their fashion: their sense of belonging, year long.

Left: A great curling red Paisley on crêpe (of Enka rayon). The dress—a shirt—under a downpour of raincoat: Zelan-processed natural twill cut on fullish, newish lines. Both by Donald Brooks, $65 each. In junior sizes. At Lord & Taylor; Dayton's; Frost Bros.

Right: Green (the colour of moss growing on the north side of trees—and October) silk dress, in a printed labyrinth. Camel fleece or dark mink coats might be in the same wardrobe with it, and with the turban of coloured ribbons. Dress, about $50. This, and the made-to-order hat: Bergdorf Goodman. Dress: L. S. Ayres; Frederick & Nelson.

VEVEAN



Run-on sweaters: starting now— in July



Here and on the next two pages, five ideas that could change a woman's thinking about sweaters. Every one is negotiable as of now—and in a way that a sweater isn't, as a general rule: as a printed blouse, shirt, open-jacket. *Left:* Paisley-printed sweater to slide over a pleated silk summer skirt or under a suit jacket in autumn. By Goldworm, of crisp, lineny-textured Acrilan—red and green over beige. About $15. Best's; Montaldo's; Joseph Magnin. The Mosell gilt cuff-bracelets, also at Best's. *Above, right:* A black cashmere jacket that makes its point quietly. Namely, a sweater doesn't need glitter to take a dress dancing. By Lyle & Scott, of double-ply cashmere, with a collar that leans backwards to be news. $55. This, the organdie skirt: Bergdorf Goodman. Sweater, also at Marshall Field. Miriam Haskell beads. *Below right:* Sweater news at two levels: a short-sleeved cashmere polo shirt in a deep electric blue, to belt *over* a skirt; and be partly enclosed in a blue-and-black striped cashmere jacket. By Khandur. Jacket, $35; shirt, $30. These, the Forstner earrings: Gunther Jaeckel.



KAZAN



July sweater news *continued*

Left: A paprika-coloured sweater with more news knitted in: it's double-ply cashmere, redoubled by waffled texturing at front. By Bernhard Altmann. $38. De Pinna; Bramson's; Bullock's, Westwood.
Right: Open-jacket jacket—no buttons. For day and late day all year. Of pale-beige cashmere, over more of the same: an unsleeved, boat-necked sweater-blouse. By Ballantyne. Jacket, $40; blouse, $27. Custom Craft skirt, $19. Calderon belt. Everything here, from Lord & Taylor.
Coiffures, all four pages: Frederic Jones.



MAKING AN ASSET OF YOUR

There's some corner of the globe where practically any handicap you name will become a head start. There's even a Melanesian tribe that spends hours in frustrating and exasperating their female babies, to make them grow up into the suspicious, mean-tempered girls of some lucky man's dreams. Melanesia for paranoids, Rome for that fundamental curve: somebody could write a fascinating guidebook, *Your Place in the Sun*. But it won't do.

It won't do, because it's the people around here that we care about. It won't do, because we aren't commodities to be marketed; we are human souls who want to get the same kind of affection and admiration that we give. Self-respect needs its proper nourishment, and nobody can wholly separate the love that gives from the love that gets. Our faults are barriers to the affection and admiration of our own dear native kind. No wonder they loom big to us. No wonder I wanted to read this piece enough to write it myself.

Faults? What do we mean by faults?

I have known incessant talkers who were bores and some who were delights. I know a silent woman who is an overwhelming depressant, and another who can bring a whole party alive by her gift of listening. I know an unhappy girl who calls herself a giraffe; and a young super-charmer who tops her by a good inch and a half and says, "I *hope* I'm tall enough to be a model."

But how about things like habitual sloppiness? How about a harelip?

I'll tell you what I think. I think that there are three kinds of faults: the ones that aren't really faults at all, but unrecognized assets; the ones you can get rid of, and ought to; and the ones you're stuck with and have to live around. And you'd better know which is which, or you're due to waste a lot of potential capital.

Why are we always so quick to judge ourselves by second-hand standards, to undervalue our possessions and overestimate our lacks? To overlook the virtues that we have and to assume those that we not only have not, but don't need? On the other hand, if you don't find out what you've got, and respect it and set it out where it can be seen, you might as well not have it at all.

I find a downright maddening example of this in a friend of mine who has a good figure and unlimited means. Her clothes are attractive, because the shops she goes to have no other kind. Yet I've never heard her called well-dressed; everything she wears has a haunting look of belonging to someone else.

She needs a couturier like the hairdresser my mother used to have. He always left her hair white and fluffy, in defiance of all fashion. "For the greater part of the elderlies," he would say, "is preferable the suave. But for you, and your nature, it should be always the bush."

For you, and your nature, what should it be? What are your real faults, your real assets? Your life and your appearance either express you or belie you; and the lie can never be as charming or effective as the truth. Find out, and then respect your findings. It's not only a woman's figure, but her basic attitude that decides whether people will speak of her big hips or her tiny waist. Or, for that matter, whether they'll call her brilliant or unimaginative, gay or a lightweight. There's no end to it. But this is a game where cheating doesn't work. Emerson wrote in effect: "What you are speaks so loud I can not hear what you say."

A woman with ready-made standards is inevitably drawn either into false advertising, or into libelling herself. And it's hard to decide which is the surest way to outer darkness. How can we help believing the people who continually stress their flaws and failings? If they don't know, who would? They live there, don't they? But on the other hand, false advertising is simply an insult to our intelligence.

Once I saw two self-made men come into a close-knit, conservative community. Within a year, one of them belonged to the innermost inner circle, and the other had his house up for sale because he was "sick of being cold-shouldered by a bunch of snobs."

He was being just that and they were snobs. But he had tried to cover his lack of formal education and worldly knowledge with transparent, embarrassing pretenses, while the other talked openly of his mother's loving struggles and his father's old-country wit, and was accepted because, having kept his own standards, he could tell his real assets from his real faults.

The brisk handling of a single fault can dress up our whole lives in ways that we never looked for. The circles spread.

A dowdy spinster I knew got overweight enough to worry her doctor. So she went to a reducing salon to be exercised and massaged while she counted her calories. While she was there, she became acquainted with long mirrors. She began to notice what other people's clothes did or failed to do for their figures.

In for a penny, in for a pound. She then let her hairdresser think up something better than that style she'd so unfortunately evolved for herself long ago. People began to tell her how nice she looked. Her pleasure made her more outgoing than she'd ever been before.

SHORTCOMINGS

By Victoria Lincoln

And suddenly she found herself married to a delightful widower whom she'd known, in a vague, static way, for years. Not just because she reduced, either. If she'd already been the well-groomed, outgoing woman that she became, I bet that man would have fallen in love with her if she'd still been fat as a pig.

Then there was Charles, and this one was serious. For Charles was as disagreeable and withdrawn as you can get this side of outright mental illness. He was widely and justly disliked. Then a shock brought him close to breakdown and he went to a psychiatrist.

"I didn't stay long," he told me years later. "I'd got the main point. I just didn't like people. I wished I did, but I told myself love is like faith, you don't get the real article by self-hypnosis, by faking it.

"Then this suddenly hit me: Suppose I give money to a charity to get rid of a solicitor at the door. Does that make the money counterfeit? It's still doing good. What is important about love? The feeling itself, or the specific acts it changes the world with?"

Then he smiled, his hard, unsentimental smile.

"Well, I've always been conceited," he said. "I like to have people listen to me. And I thought, so does everybody. I can give them that. I can listen. I don't have to act charmed, only make myself listen, even to the bores and the fools."

"What happened?" I asked him, although I knew.

"It gave me a lot of fun," he said. "I found out that everyone's interesting, if you give them time and don't scare them. And nice, in their own way, even the stinkers. And, well, you know there aren't many *total* stinkers."

"Sure," I said. And I wanted to cry, because he was a loving man with a loving family, and I'd known him when he lived in a psychic box and his wife and children always looked sick; and I'm a sucker for happy endings.

A specific fault honestly licked brings far more assets than the single benefit that replaces it. The circles spread. But how about the faults that can't be overcome? If you have ears that stick out like wings and a face which otherwise cries out for upswept hair, there's no point to pretending that you are not, to that precise and limited extent, out of luck. We must refuse the insidious temptation to make ourselves showcases for our faults.

We all know how that is done. A girl with a bad case of schoolgirl complexion may say firmly: "I am a mess."

And thereupon, by bad posture, neglected hair, discouraged clothes, and the manner of a leper with his little bell, she sets out to prove it. By giving her fault the full treatment, she becomes its sorry showcase, and nothing more.

One of my own daughters in her teens, when faced with a choice between chocolate bars and masculine attention, decided to have both. And, to the outrage of my sense of justice, she did. Her clothes sense, her pretty hair, her good dancing, and her natural gaiety added up to something which simply made the unfortunate effect of that chocolate irrelevant. I still say that it was Not Fair.

And a little greediness, or a little laziness, or a little hot temper can be isolated, irrelevant flaws in a charming personality. But we do ask people to keep their graces, not their flaws, in the showcase. We ask it as a mark of their affection for us. For all of us know, fundamentally, that putting one's best foot forward is not just a play in the success game. It is our way of telling people that we respect their worth; that we value their opinions because we believe that they spring from standards like our own. For then we are not living out of vanity, but out of self-respect. Vanity makes us shy or pretentious, conscious of our faults and driven to centre the world's attention on them; but self-respect is the essence of true humility. And humility is nothing but the observation that one's gifts and graces are not extraordinary. It is the pleasure of finding life, on the whole, a pretty congenial party.

The people who find life a congenial party are the life of that party. We love to have them around, because they make us aware of our own best qualities. Their warm eyes regard us with their unfakable look of direct attention: "Your pleasure is important to me."

They are the people who can afford to have ears like wings, because that effect is lost in a total effect to which those ears are irrelevant. The specific, immediate fault is lost, and it just doesn't matter.

Last week I was window-shopping with a friend, and I saw the hat of my dreams.

"Darn," I said, "I just bought one. I don't need it. You try it on."

She began to laugh. "Are you crazy? That hat with *my* ears?"

There they were, ears that a cherub could use for wings, and I'd never noticed them or heard anyone speak of them.

They were, assuredly, not unrecognized assets. Nor were they remediable faults and potential ways to inner grace, although they did look a lot like the potential means to conquer outer space.

No, they were faults, and just there. And even then they were totally irrelevant to the lively presence of her dear and charming self.





POWER IN CANADA

10 of the country's most important men

In Canada, power is soft-spoken, grasshopper-quiet, and usually housed plainly. The world, however, has recognized the surge of Canadian importance, no matter how reticently stated by some of the men who have pushed it along. Ten of these men are shown on these pages. All of them are deeply Canadian; one was born in British Columbia, one in Calgary, one in Scotland, one in Illinois, another in Massachusetts, and the rest in eastern Canada. Some of them have changed the face of Canada, all are reluctant to give the juicy facts of power. Canadian journalists call a few of them mysterious. The effect, however, of all these men is as evident as a million dollars in pennies.



GOVERNOR-GENERAL VINCENT MASSEY, who has a noble, bony, intellectual head on a delicate body, is a man of such enormous stamina that in the five years that he has been Governor-General he has travelled about 121,000 miles, like a compulsive housewife, observing every corner of Canada, including the Arctic. (He has, in addition, entertained, either in Montreal or Québec, some 45,000 people at a variety of parties.) The first Canadian to hold this office, and one of the fourth generation of his family in Canada, this powerful but gently indomitable man of seventy is the essence of Canada, permeating its institutions. After he left the presidency of the famous machine-manufacturing firm of Massey-Harris, he became the first Canadian minister to the United States, later High Commissioner to the United Kingdom, and chairman or director of a mass of cultural organizations, including the National Gallery of Canada, to which he and his late wife gave a superb collection of modern English paintings. Perhaps the most satisfying of his many governmental chores was the production of the vast Massey Report, delivered in 1951, which has resulted in the $100,000,000 Canada Council to Aid Canadian Culture. He was photographed for Vogue in the white and gold ballroom of Government House at Ottawa. (*Upper left:* His Excellency's white and red plumed viceregal hat.) In the Governor-General's more informal moments, he likes to read detective stories and Trollope, and to listen to records—on his office table lay an album of Bach, and, lent to him by one of his staff, *Harry Belafonte Sings Calypso.*

FRANCES MCLAUGHLIN

FRANK McMAHON (below), a pleasure-loving man, is the biggest independent oil and natural gas operator in Canada, the head of half a dozen enterprises that run into hundreds of millions of dollars. A plunger who thoroughly enjoys the dive and then the heady surfacing to success, he also likes to spend the money. Some of it went into his racing stable, some into backing such Broadway musicals as *Pajama Game* and *Damn Yankees*. Born in 1902 at Moyie, British Columbia, he left school at seventeen (after he and a classmate, Bing Crosby, both flunked Greek) to prospect for diamonds and oil. When McMahon's Leduc gusher, known as Atlantic Number 3, blew in on a blustery day in 1948, it started the Canadian oil boom and put him at the top of that boom. Now he is not only chief of Pacific Petroleum, of Canadian Atlantic Oil, and of Peace River Natural Gas, but also of Westcoast Transmission, the company which laid a $170,000,000 pipeline to the United States. This extraordinarily complicated pipeline deal, which had certain moments of fantasy, aroused both the Canadian and the U. S. governments, shook up some of the Texas oil men, and, in general, led to fireworks that illuminated, for all to see, the brilliant financial mind of Frank McMahon.



E. P. TAYLOR (left), a reticent industrialist whose interests include pulp and paper, beer, farm machinery, chain grocery stores, and a large chemical outfit, is an engineer who has specialized in being chairman of whatever absorbs him. Big, healthy, impatient, and fifty-four, he likes to drive headlong through board meetings, and runs his various projects from his six-hundred-acre Toronto place where, from his office window, he can see his Aberdeen Angus cattle and his race horses, which sometimes run at Belmont. Born in Ottawa, Edward Plunkett Taylor was graduated from McGill University, where he was known as "Overhead Taylor." Since then he has accumulated both possessions and honours. He is a Companion of St. Michael and St. George, the highest award below title rank that can be granted to a Canadian. One of the productive periods of his life was the nine hours he spent in 1940 with C. D. Howe in a lifeboat when the *Western Prince* sank five hundred miles off the Irish coast; a year later, as Canada's youngest dollar-a-year man, he became deputy to Howe in Washington. Usually chary of interviews, he explained, as he struck a match on the sole of his shoe, that his corporate position is simply this: "I own the largest piece of the largest piece."

N. R. CRUMP (below), an easy, tensely attractive man with silvery-coloured hair, deeply-set blue eyes, and five academic degrees, is the president of the Canadian Pacific, which calls itself "the world's greatest travel system" and which explained a few years ago that its original rôle in 1880 was that of "the wedding ring of national unity." Now, the head of what someone called the biggest wedding ring in the world, he oversees an interlocking mass of railways, steamships, hotels, and world-wide airlines along with a telegraphic system. In 1956, a year after Crump became chief, the railway revenue alone exceeded a half-billion dollars. All that gives considerable power to a man who was born in 1904 in a mountain railroad town in British Columbia. At fifteen he joined the C. P. as an apprentice machinist, took time off to get two degrees at Purdue, wrote a thesis on diesel locomotives, and is now busy dieselizing the company. He likes to remember that he started in the shadow of Mount Stephen, named for the man who mortgaged his own possessions to help build the Canadian Pacific and then became its first president; it makes a neat Crump circle. Devoted to the past, he is a student of British history. "Nothing much later," he said recently, "than the fifteenth century."

FRANCES MCLAUGHLIN





CANADA

continued

C. D. HOWE (above), a laughing, slump-shouldered fighter of seventy-one, has been called both the most important man in Canada and the Minister of Everything. In the shabby, obviously temporary office which he has inhabited for the past seventeen years, he is the holder of two ministries, that of Defense Production, and that of Trade and Commerce. When he was Transport Minister, he established Trans-Canadian Airlines, and when he was Minister of Reconstruction, after the war, he reconstructed everything. Now that trade and industry and defense production are of vast importance, he runs both fields, is deep in practically every pounding project, runs a certain amount from his cluttered desk with its bright red telephone. On a wall hangs a *Montreal Gazette* cartoon in which he is shown in kimono on a good-will tour of Japan, with two small Japanese men in Western dress whispering. The caption: "Is original Pooh Bah!" C. D. Howe, who was born in Waltham, Massachusetts, became the first professor of engineering at Dalhousie University in Nova Scotia after his graduation from M.I.T. Eventually he left teaching to be a consulting engineer, a specialist in, among other matters, grain elevators and pulp mills. Last April, the Minister, losing his temper at the final session of Parliament, interjected into a member's speech, "Nuts."

LESTER PEARSON (right) has a pink but somewhat used face, as though the innumerable international conferences he has listened through have abraded it. The conferences, while making him famous, have also given him the ability to look brightly awake while practising cat naps. As the Canadian Secretary of State for External Affairs, he has quite flatly made history. By the adroitness of his middle path between the United States position and that of the United Kingdom, last October during the Suez crisis, he took Canada into a pivotal spot, and then secured it by instigating the formation of the United Nations Emergency Force, now in the Middle East. An old hand at United Nations affairs, he has been head of the Canadian delegation for eight sessions, president of one of them. At sixty, Pearson has had an incredibly rich past. Born in Toronto, the son of a minister, he was graduated some twenty-odd years later from Victoria, where he is now Chancellor. After several years of teaching history at the University of Toronto, he joined the Department of External Affairs. With his acute ability to rise to the top, he became the Canadian Ambassador to the United States in 1945, and took on his present job in 1948. With any kind of luck his friends say that some day he may be Prime Minister.

FRANCES MCLAUGHLIN



E. P. POWELL (above), an easy-mannered man of seventy, with brilliant blue eyes, has changed the face of Canada. As president of the Aluminum Company of Canada, the billion dollar child of Aluminium, Ltd., of which he is operations director, he first developed Alcan's Hydro-Electric Power and Smelter Complex at Saguenay, near Québec, during World War II. "Nobody around there," he said, "ever really saw cash. Now there are more Cadillacs per capita than in New York City." Since 1951, Powell's company has risked almost three-quarters of a billion in developing Kitimat in British Columbia. There, for the production of aluminum, Alcan dammed a series of mountain lakes, built a powerhouse inside a mountain, and, by helicopter, managed to string a fifty-mile transmission line over a mountain pass a mile high. He said, "We made a beach landing. Now there is a pretty town." In his Montreal office Powell directs his massive organization from an almost bare desk, with its major equipment an old Webster's dictionary. Born in Tablegrove, Illinois, Powell began his aluminum career by selling aluminum pots at a time when many housewives thought that cooking anything in aluminum was poisonous. Recently, a reporter, who heard Powell telephoning, said: "He sounds just like God—direct, interested, and kind."

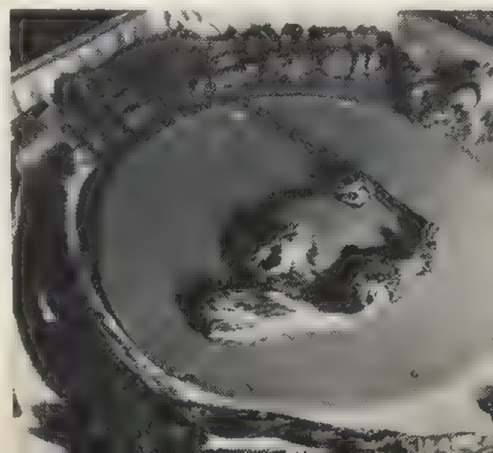
JAMES MUIR (right), an extraordinarily genial man with a big face, lined with pugnacity and laughter lines, is the chairman and president of The Royal Bank of Canada, the fourth largest bank in North America and sixth in the world. Born in "the wee hamlet of Peebles" near Edinburgh, Muir started his career as a junior bank clerk at fifteen. In 1912 The Royal Bank sent him to Moose Jaw, Saskatchewan, watched him climb to Winnipeg, New York, Buenos Aires, Paris, and then settle in as head man at Montreal. Now in the handsome board room, his portrait, the fist closed, the jaw stuck out, hangs with his predecessors'. A versatile man, Muir, who likes to wear a buttonhole rose, artfully designed the directors' table with six sides to enable everyone to see everyone. Although The Royal Bank has financed some of the present adventurous economy of Canada, Muir is also deeply interested in human resources. In his 1956 annual bank report he discussed the disquieting fact that "Teachers do not share the general prosperity," warning the shareholders "We are, therefore, endangering the future welfare of our whole economy."



JOHN G. McCONNELL (above), who often looks as though he knew an extremely funny private joke, is the publisher of the powerful *Montreal Star*, which his father, John Wilson McConnell, a notable mystery man and philanthropist, had published before him. The younger McConnell who took over in 1953 has, in addition to running a thoroughly successful paper, built up its Weekend Magazine, now syndicated in twenty-one newspapers from Newfoundland to Vancouver. A heavy, attractive man with a passion for accumulation, he seems to burrow into his small dumping-ground office with its desk and window sills a chaos of old oddities, including newspapers.

FRANCES MCLAUGHLIN

PAUL-ÉMILE CARDINAL LÉGER, ARCHBISHOP OF MONTREAL, a loving-faced, strong-willed, emotional man, is the most powerful religious figure in French-speaking Canada. His is the largest archdiocese in the British Commonwealth. It is not only the size of the diocese, however, that gives the Cardinal his power. It is his spiritual well, his rousing oratory, his whirling campaigns, and his own passionate liking for people. When he relaxes with his staff, he jokes with them in French, much as he did when he posed with three of them especially for Vogue in his throne room. This handsome room has red damask walls and an enormous red velvet canopy, lined with moire and hung with a portrait of Pope Pius XII. (Note at the left in the photograph, a scarlet biretta, under glass, a sign that the Cardinal is in residence.) Born in 1904 in a Québec village, he was ordained in 1929 and spent six years in Japan as a missionary, eventually, as the Founder-Superior of the Canadian Sulpician Seminary at Fukuoka, gave his philosophy lectures in Japanese. In only twenty-four years he reached the point where in 1953 the Pope placed on his head the Cardinal's red hat with fifteen tassels. Never worn again, that hat (shown at the right) lies also under glass.



VOGUE, JULY, 1957



"We crossed the River at McKonkey's Ferry 9 miles above Trenton . . . the night was excessively severe . . . which the men bore without the least murmur . . ."

AMERICAN STRUGGLE

THREE PAINTINGS BY JACOB LAWRENCE

In a series of sixty temperas, Jacob Lawrence, a strong, thoughtful, slashing painter, is working away at a history of the American people from the War of Independence to the Industrial Revolution. Here are three in the series, all of them beautifully, soundly constructed with an economy of line and an extravagance of colour. Lawrence is an eliminator. He has peeled away portraiture, left in the emotion of America's early days. As paintings, these three have their own beauty beyond their subject: the heavy whiteness, the clarity of the blues, the waves that form wings, the tents, like drooping wings, the spread of the wings of the covered wagons going West. A scholar who is in love with history, Lawrence paints as he researches. Of his other six history-based series, three are owned by the Harmon Foundation, one by the Whitney Museum, one by the Detroit Institute of Arts, and one, *The Negro Migration*, partly by the Museum of Modern Art and partly by the Phillips Gallery in Washington, D. C. (Three years in work, the half-completed new series has been shown at The Alan Gallery in New York.) A rather austere man of thirty-nine, deep-voiced and reticent, he teaches painting at two schools, and lives in an austere studio in Brooklyn with his wife and two cats.

VOGUE, JULY, 1957



"The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country . . ."

"Old America seems to be breaking up and moving Westward . . ."





HORST

MRS. DWIGHT DAVID EISENHOWER

VOGUE, JULY, 1957

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Fall-out, strontium 90, and radiation with, at last, some concern.... Bitterly sensible Thelma Ritter whose comic style is as dry as corn flakes in *New Girl in Town*, a rather schizoid musical comedy.... Roberto Iglesias, a black-passioned and superbly elegant Spanish dancer, who gave one New York recital and swept himself into a boiling success.... The gentle old lady who, looking at some nonobjective paintings in a gallery, asked the painter: "Who authorized you to do this?"

PEOPLE ARE TALKING ABOUT... The Olivier-Monroe movie, *The Prince and the Showgirl*, a rather cracked eggshell farce with Dame Sybil Thorndike revealing fifty years of acting technique, and Marilyn Monroe amusingly bumping around in a pink silk counterpane, embroidered with a royal crest. ... The Facel Vega, a new car with its motor by Chrysler and its body from France.... *The Art of Falconry* by Frederick II of Hohenstaufen (1194-1250), now translated in a handsome American edition; it is the joy of Connecticut hawk-watchers who sometimes clock buzzards stooping at sixty miles an hour.

PEOPLE ARE TALKING ABOUT... Eddie Cantor's book, *Take My Life*, quick, sentimental, and fun.... The excellent portside restaurant, Le Clopotis, at Villefranche-sur-Mer where a sidewalk cyclist amuses the diners with his own unplanned show. ... The miniature flash camera which archaeologists lower into a buried chamber, after drilling through the wall, to photograph the cache before the decision to dig.

PEOPLE ARE TALKING ABOUT... The pleasure of Rose Macaulay's novel, *The Towers of Trebizond*, its ruthless, refreshing prose spun out of gold as though no other possible element existed.... The Bop, a new dance loved by the young, with such inscrutable steps as the spinner, dishrag, and twister, booms, chicks, and cross-chicks.... Garden suppers, served at New York's Museum of Modern Art, which now stays open on Thursdays until ten at night. ... The movie, *A Hatful of Rain*, an emotional bank holiday for two steamy young actors, Don Murray and Anthony Franciosa.... The Dinu Lipatti records (Angel) on which this young extraordinary pianist, who died in 1950, plays Chopin, Mozart, and Bach.

PEOPLE ARE TALKING ABOUT... *The Jazz Odyssey of James Rushing, Esq.*, an LP ramble through the happy low-down styles of New Orleans, Chicago, Kansas City, and New York, with the songs ranging from "Doctor Blues," an appealing rarity, to old bouncers like "Lullaby of Broadway." ... The Texan who collects, like polo ponies, a stable of Rolls-Royces, now owns ten.... "Head Hunters," the phrase for agents who move executives from just cushy jobs to cushier jobs.

PEOPLE ARE TALKING ABOUT... TV programs as though they had just died and no one (critics excepted) wanted to say anything but mild kindnesses.... *Battle for the Mind* by Dr. William Sargant, who has examined the way the beliefs of men can be changed by certain wearying, emotional pressures which cause certain physiological processes in the brain.... The light-hearted flutter of Gary Cooper and Audrey Hepburn in *Love in the Afternoon*, a movie entrancingly frappéed by ornamental people, living high off the hog, with every hog champagne-fed.

MRS. DWIGHT DAVID EISENHOWER (left), wife of the President of the United States. As the thirtieth First Lady, she fills perhaps the most erratically documented of all official rôles, since the wives of American presidents have displayed a peculiarly female aptitude for creating folklore more abundantly than protocol: One First Lady hung up laundry in the East Room. Mrs. Grant campaigned for closets and clothespresses; Mrs. Truman disposed of the President's last press. Edith Bolling Wilson learned to decode official messages from Colonel House. Since 1953 when the Eisenhowers moved in, Mrs. Eisenhower has installed a Hammond organ which she plays for friends, and contributed to the Women's National Press Club cookbook a recipe for "Mamie's Million Dollar Fudge." She likes, too, an afternoon's game of Bolivia and sometimes varies the entertainment at White House dinners with a barbershop quartet. Her charm, like Ike's, is generally described as "American," which seems to mean sure-handed, open, and easy. For most American women, however, she is that special, delectable, never quite solvable mystery, the wife of a famous man. She posed for Vogue in the East Room of the White House, wearing the dress designed for her by Nettie Rosenstein for the second inaugural ball.



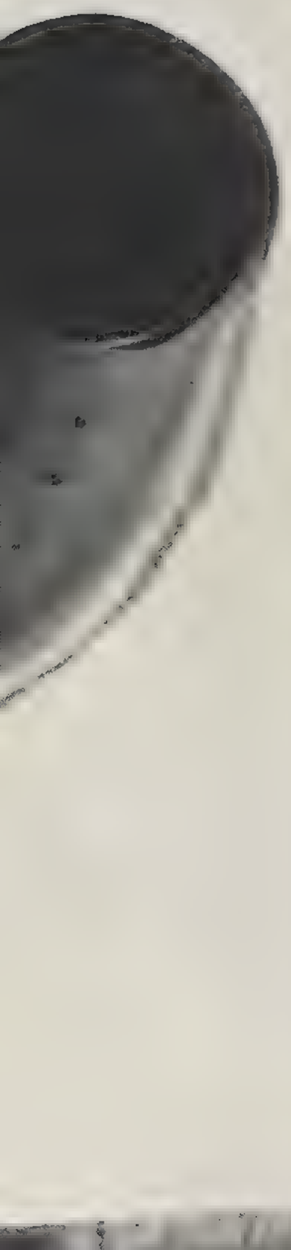
Newport's Tiffany Ball: A preview

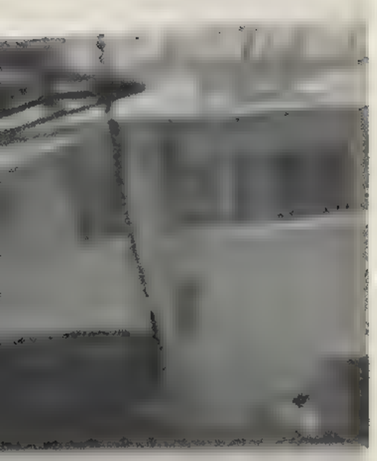


At Marble House, the Newport cottage built for William K. Vanderbilt
for about $9,000,000, the look of July 13 will be approximately this; the occasion, the Tiffany Ball, sponsored by Tiffany & Company,
for the benefit of The Preservation Society of Newport County. Newport's famously American architect,
Richard Morris Hunt, designed Marble House after looking too long on Versailles' Trianons, *grand* and *petit.*
Guests at the ball will dance in the Gold Room to the music of Lester Lanin and may wander through other rooms,
enjoying the rich vibrations of the past. In the Gothic Room, the Duke of Marlborough proposed to Consuelo Vanderbilt in the summer of 1895.
Sketched above: the Honorary Chairman of the Tiffany Ball, Mrs. Sheldon Whitehouse, *seated left,* with Mr. Whitehouse;
the Chairman of the Junior Committee, Mrs. Ronald F. Dick, *seated right centre,*
with two of her collaborators, her husband, Mr. Dick, and Mrs. John Barry Ryan, III.



Jet-away clothes for seasons in transit





COFFIN



Three movable parts of a wardrobe, able to rise above a change in season. Means of rising: the new French twin-jet, the Caravelle, made by Sud Aviation—with Air France one of the first lines to schedule it. *Left:* A pseudo-suit of grey worsted jersey, with near-knee coat that goes over dresses, too. About $80, at Altman's; Marshall Field; Meier & Frank. Beige cloche by Betmar, beige wool-and-vicara sweater by Jantzen, both at Altman's. Mark Cross luggage. Black shoes by Foot Flairs. *Upper right:* Same grey jersey in an easy dress, shown with aforementioned coat—this combination, a few notches less casual. Dress, $40, at Altman's; Joseph Magnin. Dress and suit left, both by Jeri Holmes for Jantzen, of Sag-No-Mor worsted jersey. *Lower right:* Bi-seasonal dress of grey silk-and-cotton, rimmed in white. By Kane Weill, of M & W Thomas fabric; about $45, at Saks Fifth Avenue; Sakowitz. Gilt cuff-bracelet, also at Saks Fifth Avenue.

CONTEMPORARY: THE HOTELS,



BARRANQUITAS HOTEL, PUERTO RICO (above) Architectural assets of this small, mountaintop hotel: a square glass box, clean-lined and neat, jutting over its base; all bedrooms in a three-storied annex so skillfully designed that guests need only use one flight; the adroit use of the site, high and alone, with a top-of-the-world view. Holiday assets: a pool; a children's playground; the cool mountain air—popular with San Juan families. Designed by Osvaldo Toro and Miguel Ferrer.



CURAÇAO-INTERCONTINENTAL, CURAÇAO, N.W.I. (above) Architectural assets of this hotel set within the walls of a fort at the mouth of the harbour: a curved, umbrella-like roof under which the breezes blow; the way the building, though contemporary, fits happily with the gay Dutch houses of Willemstad. Holiday assets: a raised swimming pool; a casino; a garden of waterfalls; and, in the vaults of the fort, an aquarium and a soda fountain. Designed by Joseph Salerno and Richard Smith.

HOLIDAY HOUSE, MALIBU BEACH, CALIFORNIA (right) Architectural assets of this super-splendid motel set on a bluff looking out to sea: the front walls made entirely of glass so that every room has its private horizon view; the use of wood, glass, and light yellow plaster, decorated with tropical plants and olive trees; a protected outside balcony to each apartment and, for the two end apartments, a bedroom added to the usual bed-sitting room, also a kitchen and a fireplace. Holiday assets: the small, intimate restaurant and the swimming pool lying under the crown of the cliff; the beach below, where there are several cabanas. To quote the architect, Richard J. Neutra, a leader in building West Coast houses: "Resort hotels have often served as a . . . supplement to an otherwise humdrum existence."





THE ASPEN MEADOWS, ASPEN, COLORADO (right) Architectural assets of these three, long, double-tiered lodges, placed in a high valley of flowering fields, surrounded by the bold, distant, and rolling Rockies, are: the smart use of slanted wood, field stone, and bright red, blue, and yellow paint; the generous plan that allows for a dressing room and covered porch for each room; the architects' own landscaping dreams of two gardens, one a circle of moulded grassy earth, the other a series of handsomely placed marble in many shades and shapes. Holiday assets: an eight-shaped swimming pool shaded by a huge canvas dome; two all-weather tennis courts; the Aspen Health Center right next door, delight of tycoons; and all the nearby music and drama festivals and sports. Designed by Herbert Bayer and Fritz Benedict.

THE HOLIDAYS



EL PANAMA, PANAMA CITY, PANAMA (above) Architectural assets of this vast hotel that towers over the Pacific entrance to the canal are: the honeycomb façade that gives every room a roofed balcony (used here for the first time, now *de rigueur* in hot-country hotels); the ground floor, all one room, with movable partitions to change the size of dining rooms and bars when needed; many flowered patios. Holiday assets: the enormous swimming pool; deep-sea fishing from a floating fishing club owned by the hotel; dining, dancing, and gambling at the casino on the roof, overlooking the city lights. Designed by Edward D. Stone.



MOTEL ON THE MOUNTAIN, HILLBURN, NEW YORK (above) Architectural assets of this practical motel set above the New York Thruway at the Suffern Interchange are: the Japanese-inspired, cantilevered units that seem to float out over the hillside; the wall-to-wall windows from which can be seen both mountains and New York's skyline; the restaurant, designed by Junzo Yoshimura, the architect who designed the Japanese house which once stood in the garden of the Museum of Modern Art in New York; parking place for cars put behind the rooms, rather than in front. Holiday assets: enjoying the restaurant's placid, pooled garden; taking long walks in adjoining Bear Mountain Park. Designed by Harwell Hamilton Harris, and Perkins & Will.

MACHU PICCHU HOTEL, MACHU PICCHU, PERU (below) Architectural assets of this exciting hotel (still in the planning stage), to be built 10,300 feet high near the famous Inca ruins, are: placing of the hotel along ledges that have been cut into the rocky mountainside—the rocks then used in building. Holiday assets: the swimming pool, to be fed by springs running down the face of the cliff; exploring the ancient city and shrines. Designed by Paul Schweickher and Winston Elting.



PHOTOGRAPHS BY BERKO, HEDRICH-BLESSING, SHULMAN, STOLLER

VOGUE, JULY, 1957

The year-ahead
bathing suit:
here now

Speed-up system operating now—
to the refreshment of beach wardrobes:
the first of *next* season's bathing suits
made ready for this July. All four here
are altogether new, not reissues.
Facing page: A swim suit of pale-blue
elasticized silk bouclé, with a bare
camisole top, a trompe-l'œil waistline
lowered to lengthen the line of the torso.
By Rose Marie Reid, $30. Lord & Taylor.
Right: The look of bathing trunks and top,
and a waistline salted away smartly
with a belt—news of the suit shown here.
The top, grey and white. The trunks,
tweeded-looking grey. One piece. Black glacé
belt. By Gantner of wool, Orlon, and Lastex,
$23. Bonwit Teller; Woodward & Lothrop.
Below: New cut for a swimming classic—
cross-panelled front and back for extra fit.
Its sea legs: little boy shorts. By Catalina
of sky blue elasticized acetate twill
(Ansonia fabric), $20. Saks Fifth Avenue;
L. S. Ayres. Martex beach towel.
Below right: New sea plunge, closed with
hooks—a bare-backed sheath
knitted of light blue elasticized Orlon and
wool. By Cole of California (Heller jersey),
$23. Bergdorf Goodman; Neiman-Marcus.









European holiday at fifteen



PHOTOGRAPHED AT THE METROPOLITAN MUSEUM OF ART

On these four pages: Sally Kirkland, a pretty American schoolgirl making her first trip abroad, and the clothes she's taking

Among the crowds of young American ambassadors-at-large in Europe this summer, one of our most attractive representatives is Sally Kirkland, the fifteen-year-old shown on these four pages. Sally is the daughter of Mr. and Mrs. Frederic M. Kirkland of New York; will be a junior at boarding school in the autumn; is spending eight weeks travelling with friends in Italy, France, England. Though on the young side for an ambassador, Sally is admirably qualified in other respects: she's cheerful, polite, interested (special interests being English and Art), and highly prepossessing-looking (honey-coloured hair, sea-blue eyes). And she dresses charmingly—in a special sort of young American idiom. Like most of her friends in the fifteen- and sixteen-year-old bracket, she likes a trim, small-waisted look; adores beltless sheaths if they're fitted through the waist; dislikes fussy collars or trimming at the neckline; gave up pony-tails, drooping shirts, exaggerated crinolines, and flat shoes for all occasions, years ago. (Well, last year, anyway.) Sally wears her hair longer, her skirts shorter than most of her friends do, partly because both measures tend to cut her height (an un-gangly 5′ 7″). She considers, rightly, that all-black is too sophisticated for her age level, but loves black when it's combined with white and red—as it is here, in the wardrobe she chose for her summer abroad. (Vogue helped with the choosing—but Sally had absolute veto power.) Almost all parts are interchangeable—the red jacket, opposite, goes with Everything; all are easy to pack and take care of; and the sum total totals well under the forty-four-pound airlines limit.

Facing page: Sally's travelling costume—in three parts, each part capable of side-trips. Bright-red knitted cotton cardigan jacket, pearly buttons ($12); white Dacron-and-cotton shirt she'll also tuck into shorts ($11); black knitted cotton skirt ($10). All, by Sportwhirl, at Peck & Peck. White piqué hat.

This page, top: For lunches and little dinners—a red-dotted white cotton dress with the gently-flared skirt, uncluttered neckline Sally likes. All set to revisit Venice this summer: her straw gondolier's hat.

This page, right: Black-and-white knitted cotton cardigan-top, good with shorts, or the skirt, opposite.



PHOTOGRAPHED BY FRANCES MCLAUGHLIN

AT EAST SIDE AIRLINES TERMINAL, NEW YORK









FRANCES MCLAUGHLIN

European holiday *continued*

Top of page, left: Shirtwaist dress that's practically Sally's secret weapon—it resists wrinkling, looks fresh after hours of sight-seeing. Bright-red cotton chiffon; red-white-and-blue elasticized belt—this goes over other dresses, shorts, too. By Craig Casuals, in junior sizes; $30. Lord & Taylor. Photographed at Ca d'Oro Restaurant, New York.
Top of page, right: Sally's one coat—almost a one-coat wardrobe. Black-and-white checked cotton tweed, velvet-collared, pearly-buttoned, water-resistant (into each European holiday *some* rain must fall). By Main Street; $35: Bonwit Teller.
Centre, left: Slim, beltless sheath of red knitted cotton, slightly sleeved; worn here with the red jacket of Sally's travelling costume (see page 78). Sheath, by Sportwhirl; $16. Peck & Peck. Photographed at Le Bistro in New York.
Centre, right: A sheath that can handle daytime assignments, or little evenings—and do either only minutes after springing from a suitcase. Black-and-white striped woven cotton; red cotton bow at the waistline. By Eloise Curtis, in junior sizes; $35: Altman's. Hat: a grosgrain bow. Photographed at the apartment of Mr. Alfonso di Sayons.
Facing page: Charming way for a young girl to look in the evening—at home *or* abroad; Sally's dress for gala evenings. (There'll be several on her itinerary.) The camisole top is tucked black linen; the skirt, a bouffancy of white organdie; the belt, bright-red patent leather. Photographed at Metropolitan Museum of Art. Shoes, all four pages, by Capezio.

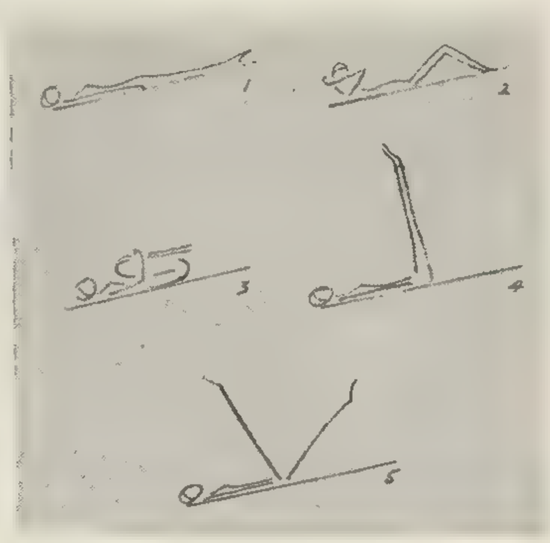


July project: RESHAPING

This is the plan for delivering to bearer a better figure within 31 days. It's a two-part plan, built, as we're convinced it must be, of both diet and exercise. It's portable, and able, therefore, to go to the beach, a country terrace, or wherever. And, while it could work at any time of year, it's been planned for July, for reasons: among them, July's proximity to a new fashion season, which makes *any* figure-improvement plan make particular sense. (Every one of these exercises is, in fact, aimed at a specific autumn fashion point.) All of the exercises were devised and tested-for-results by Manya Kahn. The diet idea, also tested, is simply this: eat conservatively and normally along high protein, low carbohydrate lines. Then, three times a week, skip lunch, and drink instead a Waring-mixed mixture of 1 glass of skim milk, 1 package of Knox gelatine, 1 banana. You can vary this "meal" if you like, by adding 1 teaspoonful of powdered coffee and some saccharine. You can leave the banana out of the mixture, but eat it for dessert. At the back of the plan is this advice: ease into the program—and stay with it. Results accrue.

BASIC ROUTINE

Begin every exercise session with this "spine-stretching" routine. A tilted board is good to use, but not essential. Lie flat, press small of back into board, beach, or floor, with toes pointed, knees straight, arms at sides. Then, raise knees, clasp hands behind head, inhale, and raise head firmly toward chest. Exhale and return to first position. Now, inhale, bend knees, and draw them up to the chest. Clasp hands over legs. Hold and exhale. Inhale, raise legs slowly. Now repeat Position 3, this time lowering one leg as you raise the other in a scissors-like movement. Do five times each, slowly.



FOR THE NECK



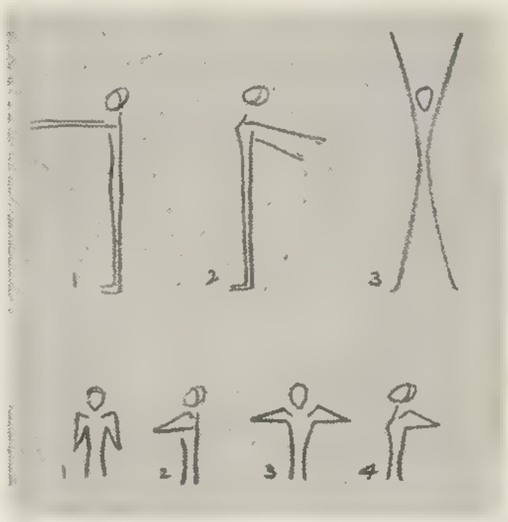


Good preparation for the autumn fashion news of standaway necklines: Sit tailor-wise, with spine straight, abdomen pulled in, chest high, arms in natural position, hands lightly clasped. Inhale and slowly raise head and back, chin high. Lower chin to chest, exhaling. Keeping Position 1, tilt head back and to the side, then move it from side to side slowly. Now, tilt head forward, stretch fully, first to right, then to left. Repeat each exercise five times.



FOR UPPER ARMS, BACK, BOSOM

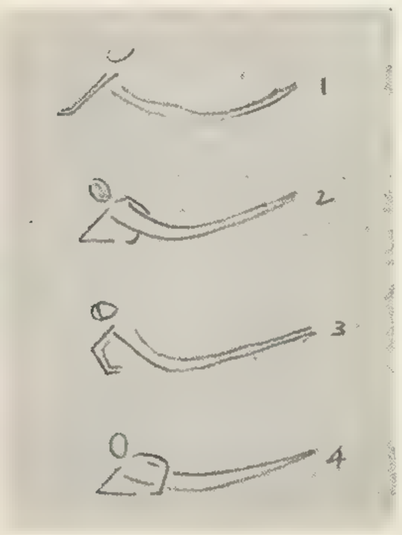
Groundwork for back-décolletage that will continue as an autumn fashion point, and for firmer-looking arms and bosom: Stand with feet together, arms outstretched, palms facing. Inhale. Swing arms back at shoulder level, slowly, with palms facing away from the body. Exhale meanwhile. Drop arms to sides, start over; repeat five times. Next, stand with feet apart, raise arms overhead. Exhale as you lower arms to sides. Next, this bosom-firmer: Place finger tips on shoulders, drop head forward. Raise head up, swing elbows in a circular motion. Inhale on the way up; exhale coming down. Do each set five times.



YOUR FIGURE



FOR WAISTLINE, HIPS, THIGHS



. . . and for the bias-cut dress that's bound to be one of autumn's most beautiful—and demanding—fashions: Lie face down on floor or beach, place palms on floor, and raise torso and legs slowly so that body weight is on the abdomen, hips, and thighs. Then, roll to the left, inhaling as you roll; raise the body off the floor and rest weight on left hip and thigh. Exhale slowly. Roll body back so that weight rests firmly on the derrière. Reverse and repeat at least ten times. The pace should be leisurely; the body should feel "lengthened."

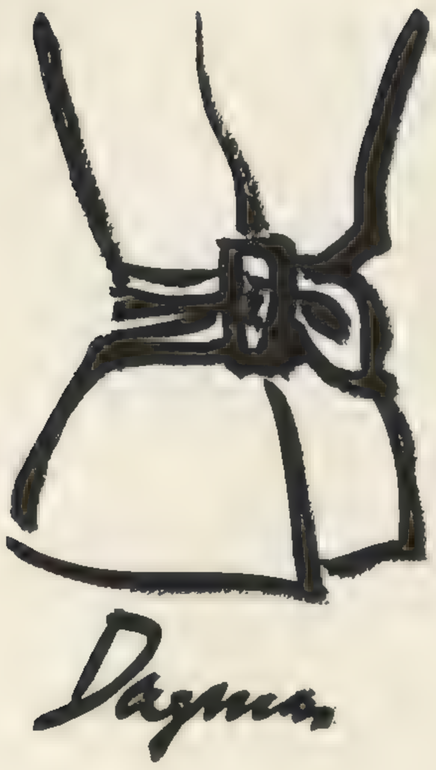


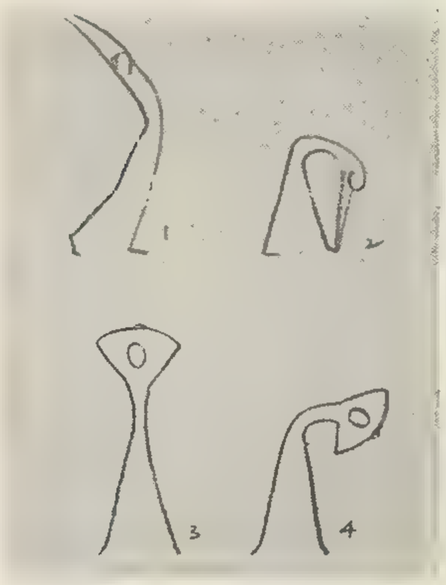
FOR THE ABDOMEN

. . . and for the flurry of pleated skirts that'll be around in the autumn (and for which a fine flat line across the middle is a necessity): sit on floor, legs straight, toes pointed, arms overhead. Inhale as arms are raised. Exhale and lower arms. Bend from waist; try to touch toes. Keep back straight. Five times for this. Then, return to Position 1, spread legs apart, touch toes on right foot; then on the left foot. Repeat each of these complete routines at least five times.



MORE, FOR WAISTLINE, THIGHS

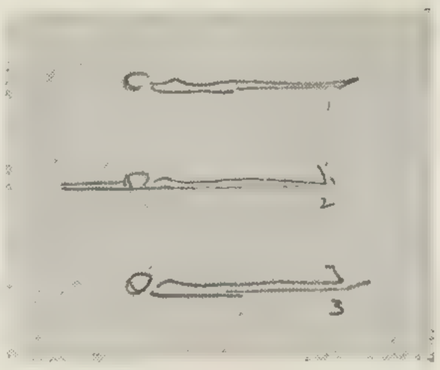




An exercise aimed at the above, and at the new autumn form of suit (it's waisted well—often with a crushed leather belt as here). Begin by standing with arms overhead, the right foot back. Bend body from waist; touch left foot with both hands, exhaling meanwhile. Return to standing position, alternating sides. Second stanza: stand with feet apart, hands clasped overhead. Inhale. Bend far to the right, and exhale. Return to vertical position. Inhale and bend to the left, exhaling as you go. Bonus that comes with both of these exercises: a more supple-seeming spine.



FOR KNEES-TO-ANKLES



Exercise that could be the perfect beach routine; in any case, fine preparation for the evening look that operates at two levels, come autumn. Lie flat, arms overhead. Press small of back to floor. Keep arms at sides, knees straight. Stretch fully. Then, slide arms overhead, turn toes up, push heels out. Inhale. Stretch. Exhale and return to Position 1. Bring arms to sides, point toes on right foot, turn toes of left foot upwards. Push down with heel. Alternate. Complete this at least five times. You can work it vertically, too.



New soft-as-fur influence in fur

Left: What's happened to the Argentine lamb shown here in its first new-season photograph: it's been treated to new softness via a Hammer Brand method called Lammoiré. A broadtail-processing, it's more than a technicality: it *makes* a jacket like this possible—a softened version of a smartly strict shape. By Zimmerman-Scher, at Lord & Taylor; Julius Garfinckel; I. Magnin. Emme beret news: the veil.

Seal at its newest: midnight-grey

Right: A colour that's never been seen before—and more than a colour: the effect of midnight-grey is a luminous brilliance that has the same flattery for most women's complexions that bright black has. Another measure of effectiveness: the jacket's length. Designed by Emeric Partos, to order in "Kitovi" midnight-grey dyed Alaska fur seal, with ocelot cuff linings. Bergdorf Goodman.
Quick brown-hair change: the shampoo-to-shampoo cosmetizing of Tiz "Coppery Brown" Mist.





Off-white tulle veil, full-length, falling lightly
from a little pearly crown; to order at Bergdorf Goodman.

WEDDING HANDBOOK, 1957

In these 25 pages, plans for menus, presents, décor, clothes, music

What makes a wedding different now—what marks it as unmistakably of our time—might be summed up as this: a new kind of simplicity. Not that the wedding itself is necessarily "simple"—for this new feeling pervades big weddings as well as small ones, weddings followed by a reception for five hundred as well as weddings confined to "the families and a few close friends." It's a feeling, an atmosphere, more than anything else; a new emphasis on the *meaning*, rather than the mechanics, of the day. True, the mechanics are there, and must be coped with: invitations must be sent, stamps licked, flowers and food and drink ordered, dresses fitted, trains met—but there's a new determination not to let the details, the fusses and fatigues, overpower the really important things. Which are, of course: the religious ceremony itself, ancient and lovely—and itself so marvellously simple; the triumphant beauty of the young couple—any young couple, on their wedding day; the warm reunion of family and friends, young and old, a mixture of generations giving it (like mixed punch) a special flavour. These are delights, all too fleeting, to be enjoyed and remembered—not glimpsed, dimly, through a haze of exhaustion. And one way to avoid exhaustion is to simplify, ahead of time, everything that *can* be simplified. The pages that follow, in this Wedding Handbook, are full of tips: on simplifying trousseaux (page 94), food for the reception (page 104), wedding dresses (pages 90-93), even engraving for the invitations (page 96). And to clear up any doubts and confusions that arise, the simplest short cut is to have Vogue's Book of Etiquette at hand. Among its simple truths: "...The main thing to avoid in weddings is elaborate perfection at the expense of anything else."

The pure look of a Flemish painting—in a 1957 bride's headdress;
hair, hidden by a white coif;
veil, stiff fall of embroidered white tulle.
By Tatiana. Saks Fifth Avenue.
Jacqueline Cochran's Pink Azalea lipstick.

PENN

"A STRANGE PROCEEDING?"

By Monsignor Ronald Knox

EDITOR'S NOTE: *Monsignor Knox, who is in the first rank of British divines, resigned the Anglican chaplaincy at Oxford's Trinity College in 1917 to become a convert to Roman Catholicism. Later, as Catholic chaplain, he returned to Oxford for thirteen years during which he continued a secular career of writing vividly ingenious detective stories, among them* Double Cross-Purposes *and* The Viaduct Murder. *Afflicted all his life with an incorrigible wit, Knox suggested in 1950, upon completion of his monumental, almost single-handed translation of the Bible, that the publishers advertise the Knox version "by the author of* The Viaduct Murder." *This combination of an engaging manner with profound spirituality has lent itself often, and remarkably well, to the preaching of wedding sermons, a now famous phase of Monsignor Knox's career which he claims to have been caused by "a certain nupturiency" among his friends.*

Perhaps the shortest significant sentence in the English language consists only of five letters, only of two words, "I will." Yet the significance of it is curiously profound. In using it, you assert, after a double manner, your freedom. You are not compelled by any inner necessity of your own nature; a beast can not choose—in a decision of whatever importance, it may be—in finding a mate; it can only follow the law of its own instinct. But man chooses; he says, "I will." Again, you are not subject to any compulsion on the part of your fellow men; you are a free citizen. You are not being directed by the State into such and such a marriage, as you might be directed by the State into such and such a form of employment. It is by an act of free consent that you say, "I will."

And then, after doubly asserting their freedom, man and woman have renounced their freedom. They have signed away their liberties by undertaking a lifelong engagement to each other.

Is that a strange proceeding? On the contrary, it is part of our everyday experience that you can not enter into any fruitful partnership without some abridgement of your own freedom, without some renunciation of your own will for the sake of the common good. To this day, the problem which chiefly exercises our statesmen is that, and no other. How far can the nations of Western Europe unite to secure peace and recovery, without abrogating their own national sovereignties? That is the law of all association; what wonder that it should hold good in that closest of all human associations, the home? All the time, husband and wife must be playing up to one another; not by heroic sacrifice, but by a thousand little acts of daily considerateness; that is the mortar by which the house stands.

Is it possible? Can two human beings really live under the same roof, day after day, month after month, without a hopeless clash of personalities? It would be impossible, we all know, if it were not for that strange talisman we call love. "Love," says the author of the *Imitation*, "makes things burdensome light to carry, bears evenly the uneven weight; burden so borne, burden is none, nor any bitterness but becomes sweet to the taste. . . . No weight love feels, no labour counts laborious; ever ready to go beyond its powers, calling no task impossible; it knows no language but *I can* and *I may*. It has strength for every undertaking, performs every duty, brings all to accomplishment, where he that is no lover faints and falls by the way." Such a talisman is yours, and you ask in bewilderment how you could need anything more than this, anything different from this?

More than this? No. Different from this? No. That is not what we mean when we tell you that you need the grace of this sacrament, to confirm your resolution, to transform your *I will* into *I do*. Grace is not something that comes in from the outside, and says, "No, you are doing it wrong, let me show you how to do it." Grace is not a kind of auxiliary steam, supplementing our feeble powers with a force not of the same character. Grace does not replace nature, it perfects nature, transmutes something that belongs to earth and makes it glow with the radiance of heaven. And nowhere is that more clear than in the Sacrament of Matrimony. The love which you feel for one another is already something sacramental; it is the raw material, the uncut jewel waiting for the divine action to polish it. Not something more, not something different; but that same love, only stronger, only more supernaturally enduring.

"I will"—did it surprise us that those words, with their assertion of human liberty, should at the same time be used to sign your liberty away? We were wrong; our liberty is given to us so that we may accept the service of God, that service which is perfect freedom. And you, in accepting one another, have accepted God's will for you; it was his will that you should achieve your sanctification together, each sanctified by that way of married life which is at once a revelation of love, and an opportunity of service.

FROM BRIDEGROOM AND BRIDE, BY MSGR. RONALD KNOX,
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Bridegroom and bride

Dressed in full honour of their wedding day—he in a cutaway; she in white, with all the traditions: long sleeves, high neckline, a sweep of train. Dress, in peau de soie, by Sophie. Lace veil by Tatiana. Bridegroom's clothes in British woollens. All: Saks Fifth Avenue. Orange-blossom bouquet (garlanding a prayer book), by Emmett Holcombe.

KAREN RADKAI



Wedding sequence: 1957 brides and their going-away costumes



One and the same bride,
left and right,
this page—photographed
in wedding dress
and going-away costume.
Her wedding dress: creamy,
off-white silk brocade—simple
and covered. as it should be.
Surprise, the yards of fullness
caught under a fold at the back.
Veil, tulle from a halo of white
silk roses and orange blossoms.
Her going-away suit (going to go
a long way in fashion this year):
brown tweed with a longer jacket.
Monte-Sano & Pruzan suit, and the
wedding dress: Bergdorf Goodman;
Hutzler's; Frederick & Nelson. Veil, to order
at Bergdorf Goodman. Ribbonless
rose bouquet from Judith Garden.
Suit hat. Emme. Palter DeLiso shoes.

SANTE FORLANO

Another bride, this page, and
her choices for the two most
unforgettable costumes of her life.
Wedding dress, off-white satin,
its lustre newly dimmed. Charming
points: the bateau neckline,
slender waist. Net cap with
a tiara of orange blossoms;
a finger-tip-length tulle veil.
Going-away costume: taupe
worsted jersey with a
printed chiffon blouse.
The Marquise suit and
the wedding dress (of
Celanese acetate):
both at Bonwit Teller:
J. P. Allen; Harzfeld's.
Veil, to order at Bonwit Teller.
Streamered, single-bow bouquet
from Ann Hagan. Suit hat,
from Emme. Shoes, Liparé.

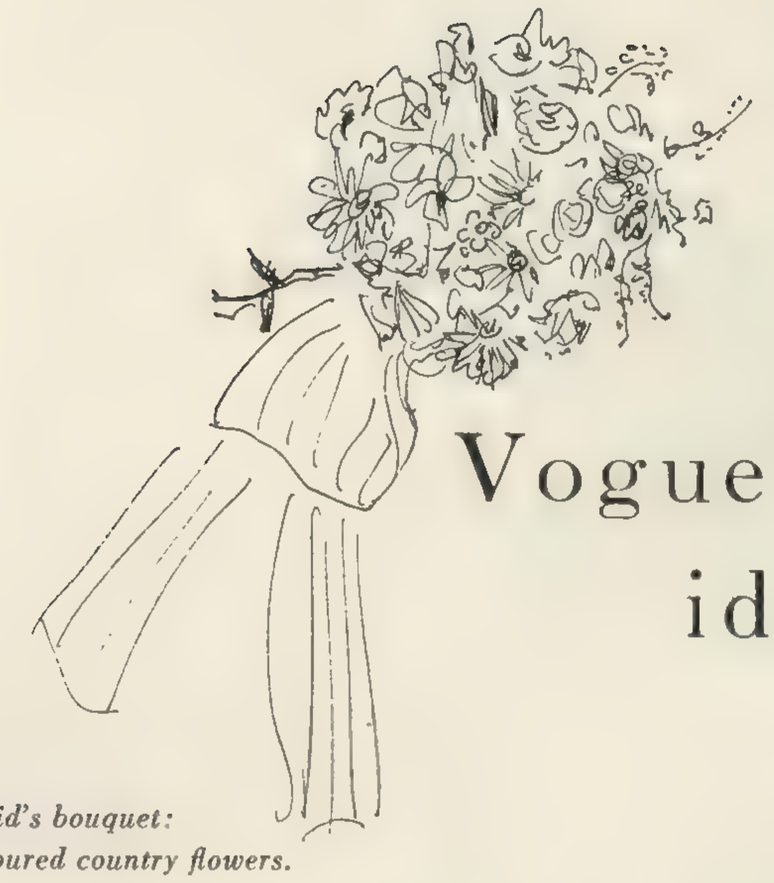
More 1957 brides—and their going-away costumes

The bride, at left;
same bride, directly right—
off on her wedding journey.
Wedding dress, white satin
brocaded in white, worn with the news
of a floor-length tulle veil.
(This, flowing in two panels from a
four-cornered pillbox hat.)
Going-away plans: creamy brown jersey dress
to jacket with the prize catch of a trousseau:
a mink jacket (this one, "Autumn Haze,"
Emba natural brown mutation mink).
Wedding dress of a Couleur silk, and veil,
by Priscilla of Boston; Jasco worsted jersey
dress by Herbert Sondheim: all at Lord & Taylor;
Woodward & Lothrop; Hudson's.
Jacket, by B.Wollman, at Lord & Taylor.
Cloche, Lilly Daché. Shoes, Mademoiselle.
Bouquet entwined with ivy, marking
a prayer book—arranged by Tuthill-Porter.

SANTE FORLANO



Preview, left and right, of snapshots that might appear in a 1957 bride's wedding album. Wedding dress, soft white taffeta with an enchanting nineteenth-century look—puffed sleeves; bands of tucks. Tulled headdress: flat taffeta bow. Going-away costume based on a coat—brown-and-white checks, seven-eighths long. Wedding dress of Estron acetate taffeta, and veil, by Murray Hamburger; coat of Blin & Blin wool, suit of Lesur wool the colour of Melba toast, both by Jablow. All, at Altman's; Sakowitz; Joseph Magnin. Suit hat, coffee jersey, from Sally Victor. Julianelli shoes. Bouquet-on-a-fan from Wadley & Smythe.



Bridesmaid's bouquet: many-coloured country flowers.

Vogue's wedding ideas— en bouquet

SILVERSTEIN



Wedding dress and veiled turban of point d'esprit, from Jacques Heim.

Japanese influences via the recent Paris collections: gauzy kimono jackets (for the bride's attendants, over long strapless white muslin dresses); an obi sash of satin organdie barely shaping a floor-length sheath of the same palely glowing material.

Wedding-dress covers: little coats of white satin lined with white fur; a white silk shantung coat cut like an overcoat and reaching to the hem of the wedding dress; a small jacket of white ermine or white mink.

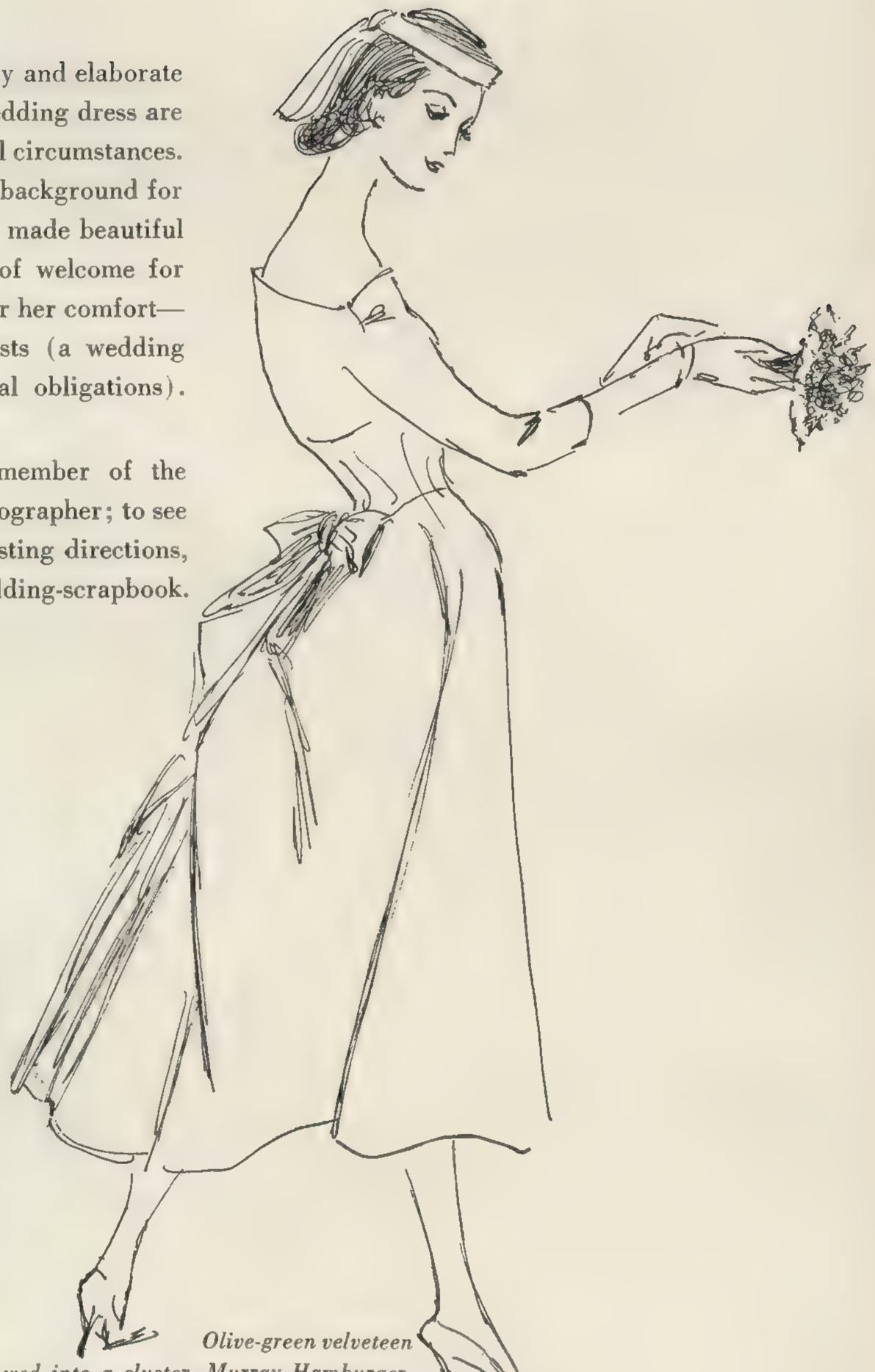
Smaller-trousseau trend (the sensible nucleus here capable of being a complete town/travel wardrobe), on a two-colour basis: *one town suit* of taupe wool jersey to wear with a black sweater in town, a pink shirt in the country; one pale-taupe fleece *town overcoat; two town dresses,* workable with or without the coat (one black jersey sheath—the other a blond dress-and-jacket); *one late-day dress* for cocktails-dinner-theatre evenings in taupe or black chiffon, some bareness at the back; *one later-day dress* of black lace with a huge dancing skirt; *two long evening dresses,* one of black matte jersey or crêpe and very narrow and sleeved, and the other a ball gown of huge roses on a dull black satin (the point—winter print); one waist-length *fur jacket* to lengthen the day of the city dresses and to wear after five. *Extra coat:* a three-quarter satin coat, interlined to change off with the fur jacket, late-day and evening. This coat might be the creamy white one that covered the bride's dress to and from the church.



Fluted white silk Delmanette slipper. To order: Miss Bergdorf of Bergdorf Goodman.

For every wedding, first things first: luxury and elaborate scale in either decorations, food, or the wedding dress are not important—no matter what the financial circumstances. What *is* important is a sense of a planned background for an important ritual; of a church or house made beautiful to celebrate an important day; a sense of welcome for every guest, and of consideration for his or her comfort—and this often means not too many guests (a wedding reception is no moment to pay off social obligations).

Reception assignment for a youngish member of the bride's family: to act as guide for the photographer; to see that his camera points in the most interesting directions, gets everyone in the family in the wedding-scrapbook.



Olive-green velveteen bowed into a cluster. Murray Hamburger bridesmaid dress, $40. Bonwit Teller.

Golden (bridal) slippers: the fine glint of gold thread undercoursing the white silk—see the brocade shoe, above. Others on a white basis could be of lace, pleated chiffon or crêpe, kidskin thickly pearled. White satin this year: buckled with a blue court bow.

Short and simple: the essence of some of the prettiest wedding dresses. As: a white organdie middy blouse worn over a pleated white organdie skirt for a very young bride (a very-young blue bow in her hair). Or, pale-blue polka-dotted chiffon dress and coat. Or, a chiffon coat over a white pleated crêpe dress with a hemstitched yoke, no sleeves. Perhaps a pleated organdie dress with a deep collar of pleats covering the top of the arms; the sash, blue. Or, Chanel's white lamé blazer suit bound in deep-blue velvet for an autumn wedding; a copy in cotton damask for earlier plans.



Informal wedding dress of beige satin; by Rappi. $80. Bendel's Young-Timers.

Things that may be departures, form part of a new tradition: the trend to fewer bachelor dinners and all-feminine parties for the bride (young people often have their parties together now); the bridal dinner—which is newly being held the night before a big wedding, and at which the traditional toasts and speeches can be given; more bridesmaids in attendance and less insistence on their being a part of the receiving line; a return to the custom of having young relatives as flower girls or page boys in the wedding; a resurgence at weddings of old, heretofore little-heard, church music; a nice sense of originality in flower arrangements, menus, in the selection of wedding presents on the practical side.

Widely spaced yellow primroses and lilies for the bridesmaids to carry.



Dagmar



Rose-printed dimity shirt dress, by Junior Sophisticates, $50. Gunther Jaeckel.



For the mother-of-the-bride. Above: *beige silk chiffon, Junior Sophisticates, $100. Bonwit Teller.* Left: *dress of deep blue Chantilly lace. By Date Line, $110. Best's.*

Among the most effective of wedding flowers—the flowers that grow on trees. Great boughs of dogwood, magnolia, fruit blossoms, can be used to massively beautiful effect, aren't apt to get "lost" in a pillared church or in the great-outdoors of a garden wedding. Consult a florist well in advance on this.

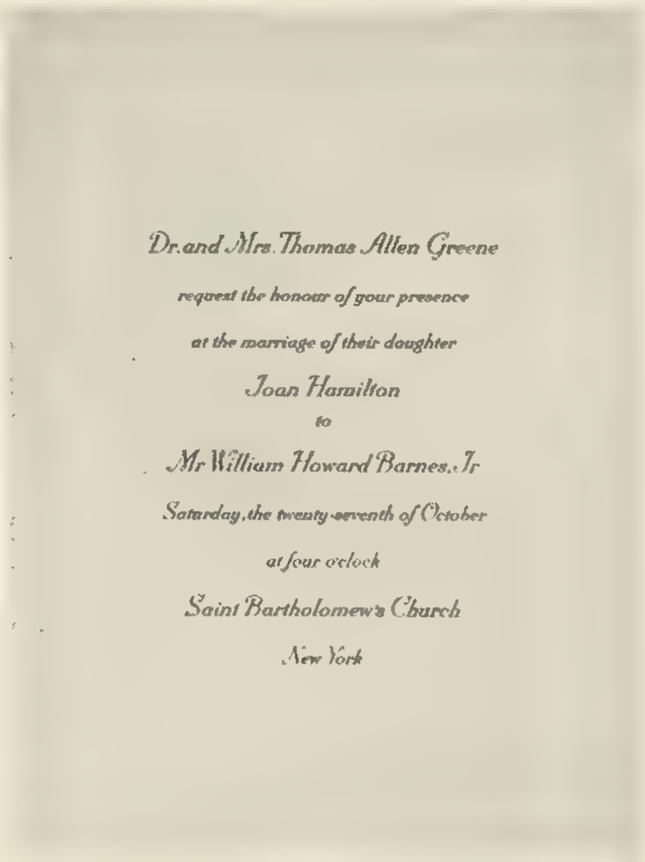
Winter-wedding news, a velvet snowstorm: white velvet bride's dress with white wool fringe at the neck and braceleting the sleeves. Or, a full-length double-breasted coat dress of peau de soie with a white velvet notched collar. For the attendants of a coat-dressed bride: dresses identical in every detail except length (day), colour (pink with red velvet at the collar).

Shirtwaist wedding: non-seasonal idea for all but the most formal wedding plans. Full-length dresses of organdie, chiffon, petticoat-stiffened batiste. True shirts to the last tuck and opened collar. Summer variations: printed-shirtwaist dresses. For the bride, white-on-white muslin; attendant prints of sprigged dimity (left). Matching printed shoes with these, untrimmed leghorns.

Flower girls—should look like flowers. Best way to cultivate this look: with long dresses, with dresses worn down to mid-calf. Under these parasol skirt shapes—silk slippers to match colour of a sash or flowers being carried (safest way: in baskets).

Bridal headdress—instead of wreathed flowers, added to a wreath of smiles—a wreath of bows (close-fitting, of satin).

Wedding invitations—a new classic: Tiffany's newly designed Hamilton engraving, a fluid pure-lined "alphabet" that is somewhere between Tiffany's Script and Norman engravings in feeling, reasonably speedy to order. Average time required to engrave a plate for the invitation, about three weeks.



Dr. and Mrs. Thomas Allen Greene

request the honour of your presence

at the marriage of their daughter

Joan Hamilton

to

Mr William Howard Barnes, Jr

Saturday, the twenty-seventh of October

at four o'clock

Saint Bartholomew's Church

New York

Tiffany's new "Hamilton" engraving

Supra-bridal fashion news: a look for the mother of the bride that doesn't necessarily impose a too-young (or too-old) colour scheme. For a garden wedding: pale-lemon chiffon dress, leopard-printed slippers (on lowish heels), tiny beige orchids at the waist. For a winter wedding: a dress of one of the tapestry prints in coppery Bayeux colours, with shoes of the same fabric, pale-brown hat, gloves. Or, red—this way: strawberry-red velvet slippers worn with a pale-blond chiffon dress. And since the mother-of-the-bride may wear any becoming colour except black—red for a chiffon or silk dress.

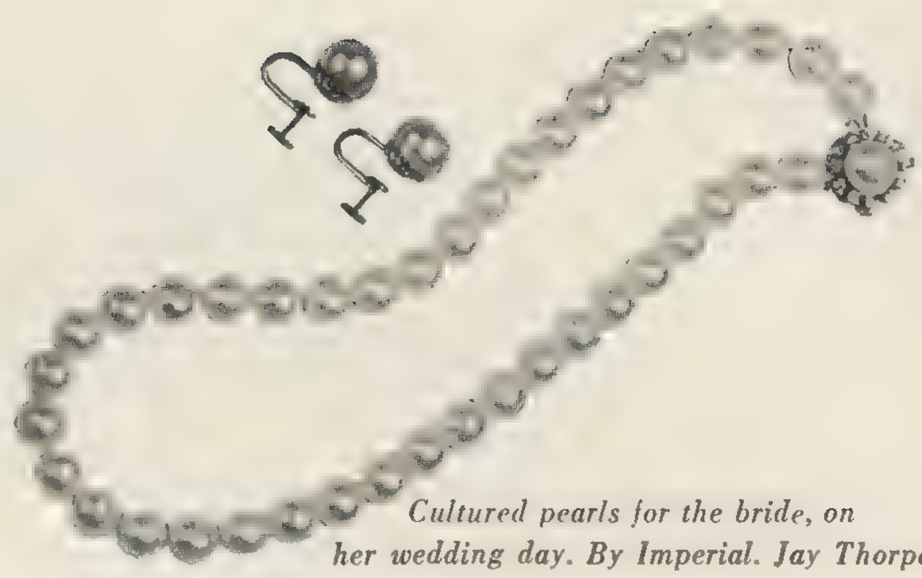
Something new in the something-blue idea: several shades of blue—hat to slippers to flowers, per bridesmaid. All the blues, clear, true.



Mother-of-the-bride dress, layers of sea-green silk chiffon. By John Carter. Saks Fifth Avenue.

Unreal flowers for the bridesmaids: flower-printed handbags no bigger than (and as flat as) handkerchiefs; flowery shoes; flowery silk sashing long sheaths.

Mock train for a short wedding dress: two broad streamers of ribbon flowing from a bow worn high on the back of the head to the hem of the bride's dress.



Cultured pearls for the bride, on her wedding day. By Imperial. Jay Thorpe.

Wedding-party colours—new departures. *Bright orange:* the bridesmaids in a flame shade, the bride in apricot chiffon (the softest shade possible). *Pale pink* for the bridesmaids (their slippers and/or bouquets in an orange colour), paler shade of pink for the bride. *Lemon and mint-green:* for the bride's dress, pale-yellow chiffon, ending just above the ankle; for the maids, street-length mint chiffon, with yellow and mint fascias of the dress material. *All-white,* except for bridesmaids' sashes of *apple-green* moire, *streaky pink-and-white* carnations.

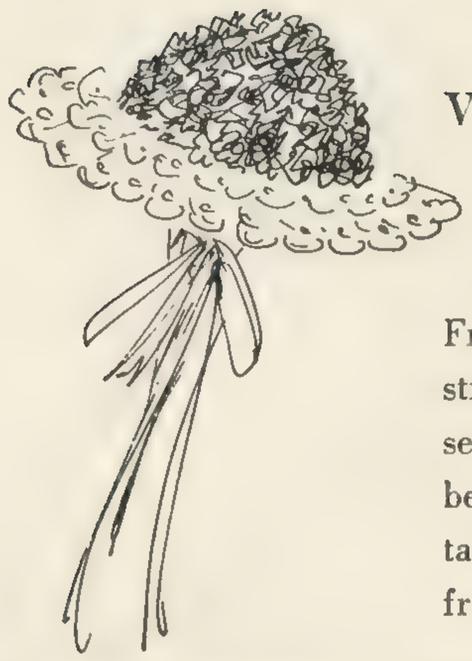
Tournament-of-fabrics, 1957: cotton ottoman piqué with the sibilance and stature of silk, in good bridesmaid colours (yellow, for instance—one way to insure a sunny day—to carry off with yellow and white daisies). Warp-printed silk taffeta with a rose print that is not so much a splash of roses as a ripple. Little turbans to match for this. White embroidered bride's muslin in tiers.

Reception aboard ship: the ship does the catering, music is already aboard—and the bride and groom see the guests off! Necessary arrangements should be made directly with the shipping-company's office, then checked with the chief steward on the day the ship docks.

When the reception is at home, clear the furniture roadblocks by having a local mover bring his trucks around in the morning, load up the furniture and keep it—in the trucks and parked just around the corner usually—till the last guest has gone. To make the idea really worthwhile: use the upstairs of the house, too, and not just in a secondary way. Have double sets of buffet tables, double serving aids. See to it that the musicians (even a small orchestra can manage this) move their stations at frequent intervals, upstairs and down.



From Dior, for a very young girl: circle after circle of lace ruched on organdie.



Tight bouquet of white carnations fringed with stock.

Vogue's wedding ideas *continued*

Fresh, joyous music for a garden wedding might include for the processional, a string quartet playing the "Sinfonia" from Bach's *Church Cantata No. 196,* the second movement of Haydn's *Quartet in F Major,* or the slow movement of Schubert's *Quartet in A Minor.* For the garden recessional: Purcell's "Trumpet Voluntary in D" scored for string quartet and clarinet; or, more unusual—the minuet from Mozart's *Divertimento in D Major,* or Borodin's *Quartet in D Major.*

For a church wedding, whether large or small, the processional music should be firmly religious: instead of sentimental pieces like Liszt's "Liebestraum" and Schubert's "Serenade," or vocal solos such as "O Promise Me," and "I Love You Truly," the exalted "St. Anthony Chorale" from *Variations on a Theme by Haydn* by Brahms. Prelude music might be any of the chorales by Bach, Buxtehude, Franck, or Brahms. For the recessional, Purcell's "Trumpet Voluntary in D."

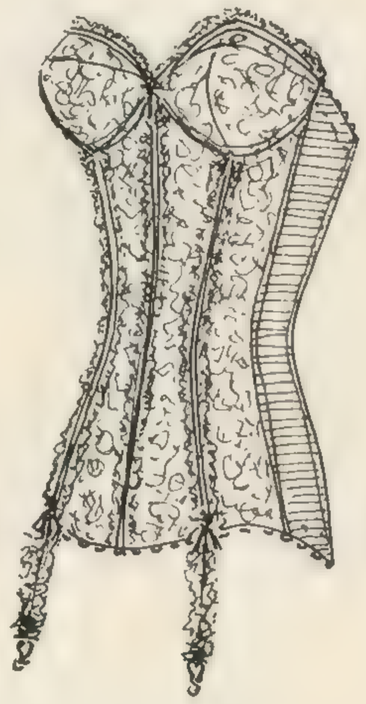
Well before the tent goes up in the garden on a country-wedding day, have a spray unit come in and discourage invaders from the small-insect planet.

Anti-stress formula for the bride-to-be: a regimen aimed to keep weight static between the final fitting of the wedding dress and the wedding day (frequent extra minutes of rest, more and smaller meals); a secretary booked for a few hours daily to handle wedding-present checking and to send present-received cards; a physician-prescribed amount of "stress" vitamins to build up nerve stamina.

Cosmetic-trousseau extras: extra of a pet perfume, atomized hair spray, facial mask, waterproof lipstick, sun lotion, extra face powder for the darker shade of sun tan.

Wedding-day make-up with lasting quality: first, the usual make-up foundation in a shade lighter than the everyday one; then, a heavy dusting of face powder to be brushed off and used as base for another powdering—this time, a very light one. Mascara is brushed on with a semi-moist brush—not a wet one. Lipstick test—for durability and for colour constancy in daylight and artificial light. The make-up that extends to the neckline of the wedding dress should be set with a white talcum powder, buffed off with large swabs of absorbent cotton.

At least a month before the wedding, put the hair in shape with reconditioning treatments, a new permanent wave, and a shaping. Much of the beauty of a bride's coiffure depends on its beauty in profile—which means the face should show.



White nylon lace and elastic corselet with separable lace panties (not shown). By Olga of California. To order, at Lord & Taylor.

News in the jacket cut of bed jackets

Right: The kind of news that's giving all lingerie an unprecedented luxury now—a simplified elegance that comes from unselfconscious details and beautiful fabrics. The white jacket here is of Alençon lace, lined in nylon tricot, piped, tied in silk satin. $50; Bergdorf Goodman. Further scallops: Ottavia muslin curtains.





KAREN RADKAI

More lingerie for a 1957 bride

Above: In line with the trend toward simpler-simplest in beautiful new lingerie shapes—a nightgown cut on lines as simple as the breakfast egg. A long straight slip of a gown, run up of white crêpe, hemstitched. By Iris, of Cordura rayon, nylon, and Dacron. $15. Lord & Taylor; Marshall Field; Joseph Magnin. "La Rose" wallpaper by Piazza Prints. *Near right:* Trousseau robe of two layers of white nylon tricot that give opaqueness and sweep to a robe that could belong to a schoolgirl. The collar, cuffs and belt are white satin strips. $95. At Bergdorf Goodman; L. S. Ayres. *Far right, above:* Trousseau slip that, given a little of the special-occasion treatment it deserves, might see a fifth anniversary. It's a white silk satin half-sheath ending in a one-dimensional froth of bisque Alençon lace. $30. Best's. *Far right, below:* Negligee and nightgown that prove the price of luxury can be expensive—and be worth every penny. The fashion that you're paying for here, besides the timelessness: the marvellous mobility of French silk satin cut on a wide swath, Alençon lace used unsparingly. The negligee, $185; the gown, $100. Bergdorf Goodman.



GOSSIPY MEMO: WEDDING TRIPS

For the easy elegance of a well-run house without the responsibilities, one may stay in private houses converted into hotels. At Baarn, about eighteen miles from Amsterdam, is Kastel de Hooge Vuursche, actually a sturdy brick house built fifty years ago by an American. It has plenty of wall-to-wall carpets and tiled bathrooms, is reached by a long driveway, and is pleasantly surrounded by formal gardens and ponds. Quiet and peaceful, very well-run with a good restaurant and busy grillroom and bar, there are also a tennis court and a swimming pool. Rates start at $8 a day with meals.

In France the Château de Montreuil is on the outskirts of Montreuil-sur-Mer, half an hour's drive from Boulogne. The château is surrounded by a high-walled garden, the food is delicious, and there are only twenty-two rooms, some with private bath. For a taste of high life, Le Touquet is nearby. Rates: about $6 a day for two without meals.

At Cahors, down in the ravishing Dordogne country in the Lot valley, is the mediæval Château de Mercuès, now very well run, with marvellous food, set in country so lovely it should be explored on foot. Rates: about $15 a day for two with meals.

Niagara Falls still roars, tumbles, awes, and the Mayor presents each visiting newly-married couple with a scroll. There is a nice new super-motel on the Ontario side, the Park Hotel, built around a swimming pool, with, also, an exciting view of the falls and flower-filled Queen Victoria Park. Rates range between $9 and $15 a day for two without meals.

A flying couple might take one of the three tours of Europe, run for private pilots, by Air France. Leaving Paris in two-seater Emeraudes, each fleet of ten planes will be accompanied by a squadron leader and technician, flight legs covering about two hundred miles a day. All accommodations are arranged for and receptions are planned so that American and European aviators may meet each other. Leaving New York July 7, the tour goes to Spain; on August 9 to Italy; and on September 11, to Austria and Germany. Cost all-inclusive: about $6,000 for two. Write Air France, 683 Fifth Avenue, New York 17, N. Y.

For super-comfort plus anonymity, one should stay in a luxurious, big hotel. Near Bonn, in Germany (only an overnight trip from New York on Swissair's new non-stop flight) is the wide-terraced Petersberg Hotel, its scrubbed splendour high in the Seven mountains, looking down the winding green valley of the Rhine. Very expensive, the guest list is international, and one dresses to dance every night. For rates and reservations write Edith Turner, 51 East 42 Street, New York 17, N. Y.

In Michigan, U.S.A., among the Great Lakes, is the St. Clair Inn, about fifty miles from Detroit right along the St. Clair River that joins Lake Huron with Lake St. Clair. A green lawn slopes to the water where motor boats are moored to a dock, and barges glide by laden with fuel and goods for and from America's mighty industries. The inn is a substantial Tudor building with air-conditioned cottages attached, each with a corner window overlooking the river. There is a pool on the grounds, a golf club two miles away, and the best kind of American innkeeping going on.

For an active couple—aquatic type—the island of Majorca, still under the spell of George Sand and Chopin, has a good skin-diving school. One goes by boat to remote parts of the island for a delicious picnic, aqualung diving, and underwater sledding. (Towed by a launch one can ride underwater, breathing through an aqualung, for two miles.) Write Oscar and Paul, El Terreno, Palma, Majorca. Where to stay: the fashionable Hotel Formentor (rooms with four-poster beds and chandeliers) on a beautiful still cove filled with yachts; the Hotel Maricel, gracefully terraced down to the water; El Patio, less expensive, right in Palma, with charming rooms and about the best food in the Balearic Islands, if not in Spain itself.

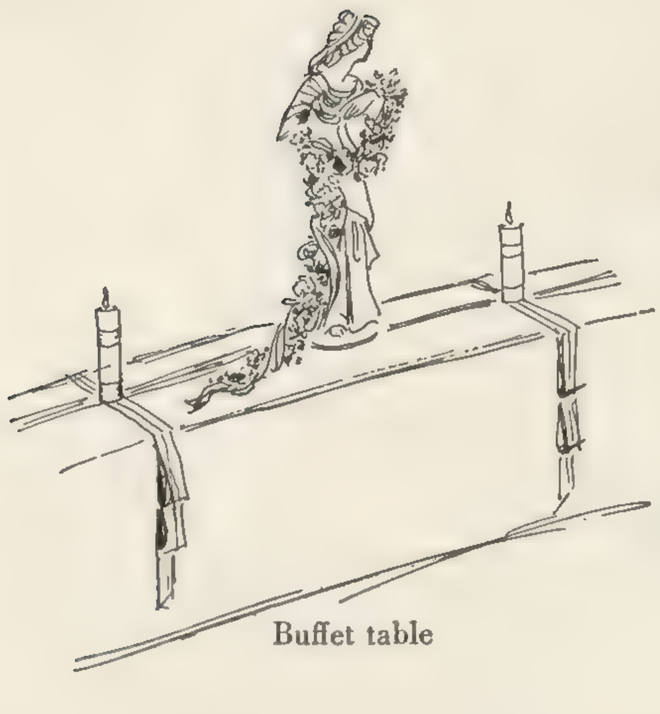
News for a small buffet →

Facing page: A table setting keyed to the news of a revival of an 18th-century Royal Worcester dessert service, "Blind Earl"—its raised pattern of soft greens and pinks, on white, originally designed for the blind Lord Coventry. Among the other elements that might assist at a small buffet dinner: antique English silver, Waterford cut crystal, and sharpening the cool silvery palette, a two-storied centrepiece of pink and white geraniums, white narcissus, and fresh mushrooms. This table plan was devised by Mrs. Henry Parish II. Everything here (with the exception of the tablecloth), available at Tiffany.

HORST

VOGUE'S FASHIONS *in* LIVING





Buffet table

Wedding food and drink— a fresh set of plans

The difference between the wedding reception that has all the gaiety it should have, and the one that somehow seems to have that certain nothing—is often simply a matter of proportion. The rule should be: attempt only what you can do smoothly, well, and *happily*. Don't overtax your facilities. Far better (and far more gala)—a simple, ample wedding punch and plentiful thin cold sandwiches, than a stifling program of slowly-served food and a trickle of champagne. When wedding food is to be served at tables, there's a general trend these days toward fewer courses; and whether it's a seated luncheon or a buffet, toward more unconventional food. (See the menus at right.) If hors d'oeuvres are in the plans, plan only those that can be managed easily without plates or forks, and, presumably, without a traffic policeman at every intersection. If the reception is at home, have any hot hors d'oeuvres cooked elsewhere and brought into the house in heat-retaining containers—their cooking fragrance has been known to overpower a houseful of flowers. And, re flowers, the wedding reception is not the time or the place for the delicate, subtle, small flower arrangement. Turn the house into an arbour with flowering boughs perhaps—then, if you like, put the subtleties at the tables. Further details about the Helen Cole decorating schemes on these pages:

Buffet table: a golden cloth covered with apricot tulle, with apricot velvet streamers. Wooden angels holding apricot roses, gilded leaves. Large beeswax candles. Guests' tables: apricot linen cloths.

Wedding cake table: oyster white cloth; overcloth of batiste and lace caught with bunches of real and unreal lilies of the valley, streamers of ivy. Around the base of the cake: an ivy wreath.

Table for a seated luncheon: pale-green linen cloth with shorter overskirt of pale-blue tarlatan. Brass candle tree with white candles, white flowers. Streamers of pale-green and pale-blue ribbons.

Hors d'oeuvres tray: flat straw trays with bouquet miniatures of the flowers carried by the bridesmaids. Massed pink and red geraniums, white satin streamers; or bluets with pale-green velvet streamers.

MENU FOR A WEDDING BREAKFAST

CHAMPAGNE AND CHEESE PASTRIES

MELON CUP
with mint and Falernum

POACHED EGG TARTS
Pastry shell, chicken hash in cream sauce, egg topped with hollandaise and a slice of truffle, or a base of chopped sautéed mushrooms in a béchamel

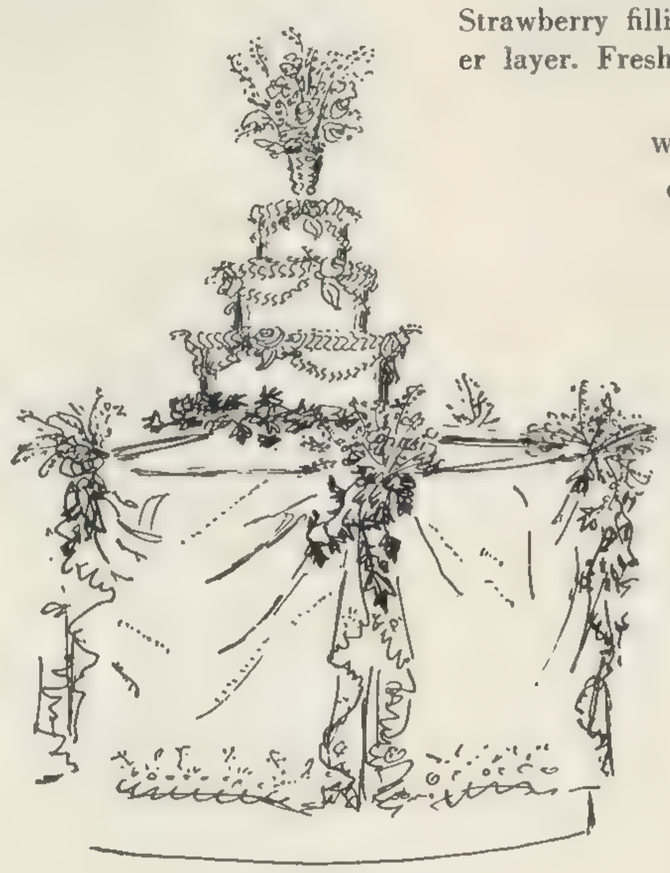
OR

FRENCH PANCAKES
filled with creamed chipped beef, then gratinéd in a Mornay sauce

NEAPOLITAN BOMBE
Strawberry filling, vanilla, pistachio outer layer. Fresh cherry sauce laced with kirsch

WEDDING CAKE

CHAMPAGNE



Wedding cake table

FOUR MENUS FOR SEATED LUNCHEONS

1.

This luncheon has only two courses. Hors d'oeuvres and champagne are served before the luncheon, to the standing guests. The hors d'oeuvres: fresh figs or pears wrapped in prosciutto; minced chicken salad with chopped walnuts, rolled in white bread with a tuft of water cress; canapés of cream cheese and chives on salty rye bread, with a curl of smoked salmon; strained egg salad with curry, on whole wheat bread topped with a split shrimp.

The luncheon:

LEG OF LAMB IN ASPIC
Boned, rolled leg of lamb, buttered inside and out with tarragon, garlic, lemon juice, butter, et cetera; roasted to a pretty pink, then coated with aspic. Slice and serve.

COLD RICE SALAD
with minced parsley, mint, green onions, and chopped tomato (like a Tabouli). Lemon and olive oil dressing.

ORANGE ICE
in orange shells, decorated with mint, with tangerine sections (tinned) marinated in Grand Marnier. Marmalade and apricot jam sauce.

WEDDING CAKE
Champagne served throughout

2.

Again, a two-course luncheon, preceded by hors d'oeuvres eaten standing, with champagne. The hors d'oeuvres: hot curried crab-meat canapés, or Lorenzo; Chester cakes; *croques Monsieur;* ham and cheese bite-sized sandwiches, fried in butter; stuffed eggs—Roquefort cream or vegetable salad fillings.

The luncheon:

POACHED BREAST OF CHICKEN
with a slice of truffle tucked under the skin, simmered with celery, then masked in a Madeira sauce

BRAISED CELERY
HEARTS OF ARTICHOKES
filled with a mushroom purée, a bland pâté, or puréed peas seasoned with nutmeg

FRESH PEACH ICE CREAM *à la* CARDINAL
with cut-up peaches and raspberries in a raspberry sauce, sprinkled with slivered almonds

WEDDING CAKE
Champagne served throughout

3.

SHRIMP QUICHES
ROAST CHICKEN WITH TARRAGON
POTATOES ANNA or SOUFFLÉ POTATOES
served in a basket

GREEN SALAD
Assorted cheeses French bread

BOMBE GLACÉE
Maple ice cream centre, coffee next, chocolate outer shell

WEDDING CAKE
Champagne served throughout

4.

COLD WATER-CRESS AND SPINACH SOUP
with lemon

SCALOPPINI OF VEAL
sautéed with Italian vermouth

GREEN SALAD WITH WHITE GRAPES
(curried French dressing)

FRESH APRICOT SHERBET
laced with apricot brandy

WEDDING CAKE
Champagne served throughout

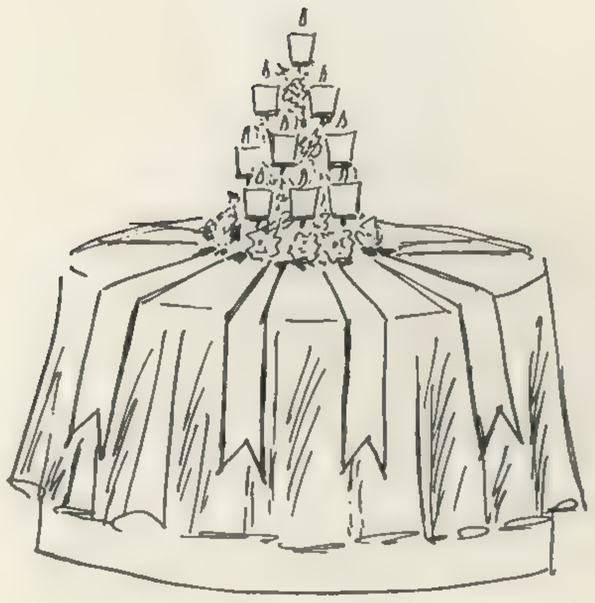


Table for a seated luncheon

THREE MENUS FOR A BIG BUFFET

Luncheon or later

1.

Large trays of mixed canapés and hors d'oeuvres: stuffed eggs with mixed fillings; canapés of meats and fish; hot pastries, plain and filled; stuffed celery; little sausages, et cetera.

CHAFING DISH OF LOBSTER
OR JAPANESE CRAB CLAWS
in a vermouth sauce
RICE
with sautéed currants and almonds
OR
CHAFING DISH OF SHRIMPS, CLAMS, AND LOBSTERS
mixed with wild rice and mushrooms in a sour cream sauce
PLUS
RUSSIAN SALAD
Mixed vegetables marinated in a vinaigrette then mixed with mayonnaise.
AND, EITHER
CHICKEN SALAD
with sliced egg, cucumber, and thin potato slices in a mayonnaise dressing
OR
CHICKEN SALAD
Mixed greens, chicken, tongue, ham, and capers in a lemon French dressing.

COLD MEATS
Boned and rolled rib roast of beef or shell of beef; turkey; ham.

RUM RAISIN ICE CREAM
WEDDING CAKE
CHAMPAGNE

2.

MILLE-FEUILLES CHICKEN PIE
Layers of rice, hard-boiled egg, white meat of chicken, in a light chive pastry with wine gravy.
OR
CHICKEN FILLING IN A BRIOCHE LOAF
with a mushroom sauce (this might be fish filling with lobster sauce)
WITH
CRAB OR SEA FOOD SALAD
with caviar and lime juice Russian dressing
AND
MIXED GREEN SALAD OR BIBB LETTUCE
(or alternating rows of cooked beets and thin sliced potatoes, French dressing)

FRENCH VANILLA ICE CREAM
with cut-up fresh plums, peaches, and fresh currants

WEDDING CAKE
CHAMPAGNE

3.

HOT KOULIBIAC OF SALMON
with melted butter

PÂTÉ EN CROÛTE
Ham and veal in moulded pastry.
OR
WHOLE COLD SALMON WITH ASPIC
decorated with shrimp and hard-boiled eggs, with a green mayonnaise. Thin sliced cucumbers in French dressing with dill.

COLD MEATS
Galantine of turkey. Sliced beef tongue spread with pâté mousse, reshaped and coated with a mayonnaise *collée* (added gelatine). *Or* plain sliced turkey and tongue.

SALADS
Fine julienne of celery and beets and field salad with a mustard French dressing.

STRAWBERRY MOUSSE
with strawberry sauce (fresh berries)

WEDDING CAKE
CHAMPAGNE

RECEPTION: SANDWICH IDEAS

TWO-INCH FINGER ROLLS
buttered and filled with pâté, raw ham, smoked ham, ham mousse, rainbow trout mousse, smoked turkey or pheasant, various butters of fish, meat and cheeses.

TINY ASPIC MOULDS
on rounds of sliced carrots and cucumber. Wine aspic with meat or fish mousse, liver pâtés, whole shrimp, pieces of lobster, et cetera.

PASTRY TURNOVERS
filled with curried eggs and chutney, or fish; chopped mushrooms with sherry; chopped beef, eggs, and raisins; cheese fillings.

LITTLE SANDWICHES
on various breads—spread with mustard butter for meats and lobster; with mayonnaise for water cress or cucumber, lettuce.

STUFFED CELERY
or other raw vegetables, on beds of ice with a dip. *Extra idea:* trays of jellied eggs with tarragon, a base of julienned tongue and finely chopped truffles.

WEDDING CAKE

CLARET PUNCH
Thalrose, cognac, sliced oranges, lemons, cucumber rind. Chill well. At serving time, add soda and cut-up fresh fruit. Serve from a punch bowl imbedded in ice or from chilled pitcher. Do not dilute with ice.



Hors d'oeuvres tray

1



2

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6

The bride's new belongings: initial steps

On these four pages, presents that flourish correctly and beautifully under any of the five monograms or the crest shown at right.

1, 2. Writing paper—a year's supply to engrave with the bride's new initials. At top, sheer grey single sheets; below, semi-note paper, to have incrested. Both by Crane.

3. News—within the classic. Round sterling silver tray with removable insert to hold cheeses, hot dishes. By Towle.

4. George III serving spoon, circa 1787, to keep the bride's new silver company. Ensko.

5. French crystal water goblet, clear as water—except for the bride's monogram. "François Villon": Baccarat.

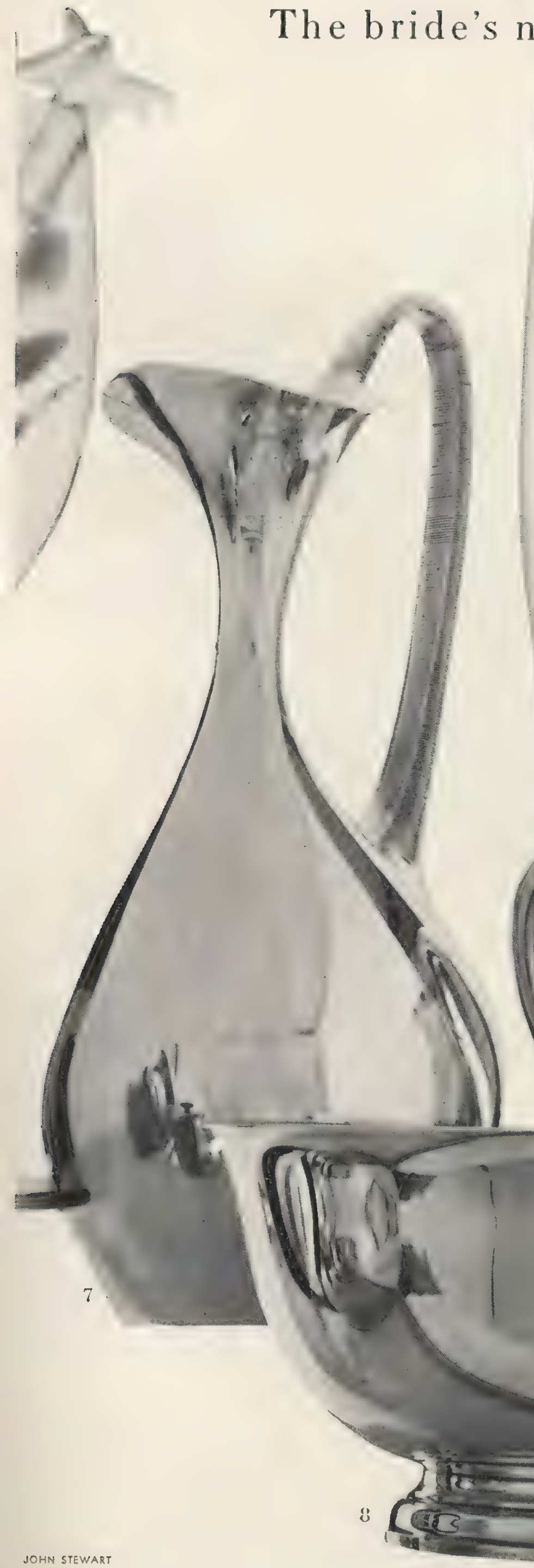
6. Sculptural sterling silver and ebony teapot, to mark at the widest point. By Gorham.

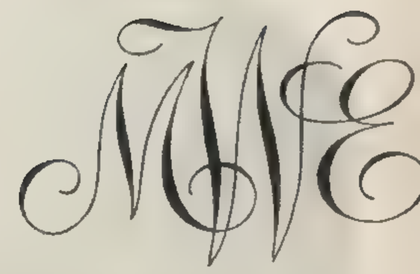
7. Danish sterling silver pitcher shaped like water flowing. By Hennig Kopel. Georg Jensen.

8. American as Paul Revere—his bowl, reproduced in sterling silver, by Lunt.

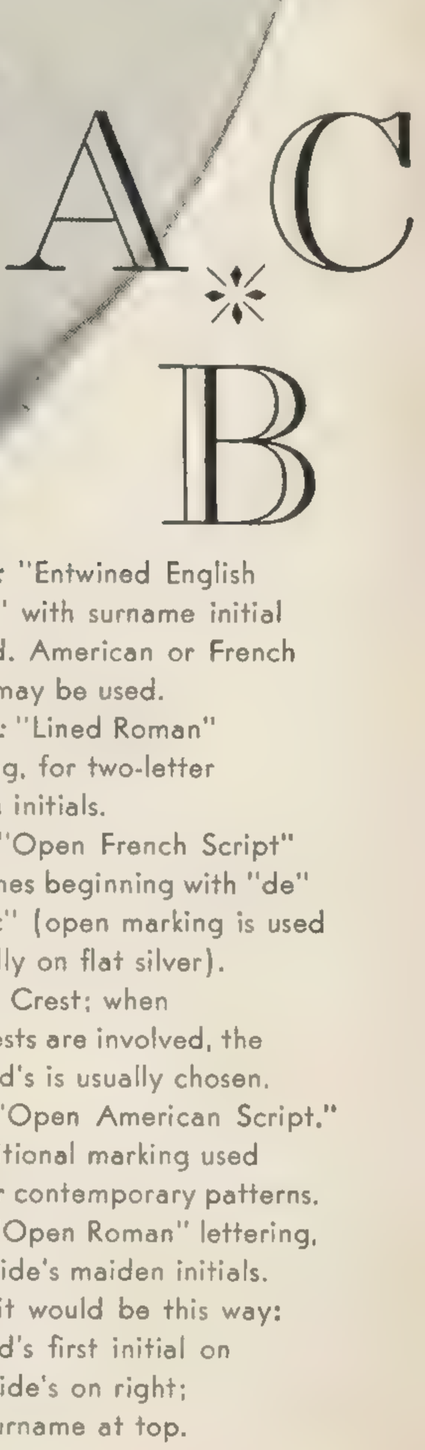
9. Monogrammed balloon—hand-blown French crystal water goblet. "Perfection," from Baccarat.

10. Paul Revere shape as definitive of the period as a tricorne: sterling silver pitcher by Wallace.









At top: "Entwined English Script," with surname initial centred. American or French script may be used.
Second: "Lined Roman" lettering, for two-letter maiden initials.
Third: "Open French Script" for names beginning with "de" or "Mc" (open marking is used vertically on flat silver).
Fourth: Crest; when two crests are involved, the husband's is usually chosen.
Fifth: "Open American Script." A traditional marking used now for contemporary patterns.
Sixth: "Open Roman" lettering, with bride's maiden initials. Later, it would be this way: husband's first initial on left, bride's on right; their surname at top.

JOHN STEWART

11

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Presents to be engraved, embroidered

Two teaspoons that tell the pattern of the times:
11. Fiddle-shaped "Benjamin Franklin"
sterling silver flatware by Towle.
12. "Burgundy"—American with French
overtones, by Reed & Barton.
13. Danish sterling silver bowl with insulating inner
contour. "Continental" by Kurt Christoffersen for International.
14. Return of the rimmed plate: embossed gold on
white bone china. "Lowell" by Lenox, at Tiffany.
15. Blue semi-note paper,
white-lined envelopes:
"Petersburg 1850" by Eaton.
16. White paper edged in two blues,
tissue-lined envelopes
(not shown): at Cartier.
17. Double vegetable dish (the cover
doubles). "Plain Antique"
sterling silver by Reed & Barton.
18. To shake 27 ounces and pour them
easily—a crystal cocktail shaker; the
stopper is double-grooved. Steuben.
19. The modern "Theme"—teaspoon,
and pattern, by Gorham.
20. A tulip, stem and bowl. French crystal
water goblet: "Comtesse de Paris," at Baccarat.
21. Teaspoon that might be used at a Boston
tea party—now: "Early American Plain"
sterling silver, by Lunt.
22. French crystal goblet pattern used in many
American embassies—"Embassy," from Baccarat.
23. Hemstitched huck linen hand towels from Ireland,
in two sizes, in white and pastel colours. At Léron.
24. White percale sheets embroidered with white
or pastel scallops. Twin, double, or king size. Léron.
25. One of the great and more affordable luxuries:
thick white terry-cloth towels. "Patrician" by Martex, in
hand to bath-sheet sizes. Altman's.
In the case of towels and sheets, monogramming
would run along the centre of the wide hem: below or
immediately above scallops,
embroidery or hemstitching.

19

21

22

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25

JOHN STEWART

20

Presents, proved—and news

A FURTHER LIST OF
WHAT'S NEW NOW—
AND WHAT'S ALWAYS NEW—
IN WEDDING PRESENTS.

In silver, Queen Anne and Early American patterns, both often with pistol-handled knives, as well as even more baroque designs patterned on the eighteenth-century French silver, are excellent, whether a bride is moving into a glass house or a Georgian-brick one.

Elaboration is the coming thing in silver tea sets, coffee services, and candelabra. Has something to do, evidently, with the many more dining rooms being built into houses and apartments now.

Sideboard service has replaced the maid-who-isn't-there, and keep-food-hot arrangements are excellent presents: vegetable dishes on burner stands, coffee urns on warmers, casserole dishes of good, non-playful design.

Antique pieces to use with modern silver and little antique cups and papboats for cigarette service make delightable small presents. Good period for these: Eighteenth Century.

Crystal trend: cut crystal is not too ornate now for even many "modern"-minded brides, although the equally classic undecorated shapes in crystal make the bride's table-setting easier. These pure shapes (tulip, balloon) combine well with old or *other* cut crystal which the bride may eventually own. To see marking ideas, see page 107.

Bed linen choice is percale, oftenest white with scalloped or flower-embroidered hems and fat monograms perhaps in a pastel colour to match the design. Blue is still the first pastel with white, pink the second. King-sized sheets are the new standard size. You might consider this size-prevalence when giving one of the newsiest bed-linen presents—a lightweight comforter (Dacron-filled and challis-covered for washability).

In general, in table linens, the present should be a minimum service for eight; the tablecloths that are 2½ to 3 yards square are the most-frequently-ordered, according to the shops. Round tablecloths aren't prohibitively costly any more. And most brides would be happy to see one or two fine Beauvais or embroidered Italian linen luncheon sets with mats and napkins on the wedding-present table. Or: checked or plaided linen cloths with plain pastel-coloured napkins nicely fill the bread-and-butter category.

The startlingly modern designing of Early American silversmiths is on exhibit (and on sale) in sterling silver reproduction at the Metropolitan Museum of Art. The Gorham Silver Company made the pieces ranging from a John Coney teapot for $150 to a Paul Revere salt spoon for $3*.*

To start the day and the lifetime off right: one of the Guardier Swiss clocks at Bonwit Teller, especially the 18-day, 15-jewel, $54* "Wedding Bell" clock in brass.

In the same up-to-the-minute vein: an electric aluminum egg-cooker with thermostatic control for soft, medium, or hard-boiled—$16. By Sunbeam: Hammacher Schlemmer.

Pyrex dishes at Bergdorf Goodman come to table now in silver-plated jackets ($14.30 in apple-pie size) while a three-quart rectangular Pyrex dish with its own brass warmer and cover comes to buffet for $37.50.

For those who like to get right down to basics, the table itself is a wonderful present. Or several little *tables, each generally just big enough to hold a place setting, high enough to slide comfortably over the knees. One rack of four folding tables from Bergdorf Goodman is $40; in black matte finish with gilt bordering. At Black, Starr & Gorham, a nest of three modern Danish tables in teak comes to $125.*

News in the traditional coffee service is reported from a shop called Temptations. The obvious coffee-service temptation here is an Ernest Sohn electric coffeepot of white porcelain with gold handle, band, and finial, in eighteenth-century style, with sugar and creamer to match and a brass-galleried tray of white Bakelite. The four pieces, $48. Wedgwood's black basalt ware—coffeepot, sugar bowl, cream pitcher—could be used beautifully and newly with white cups on a white china tray. Basalt trio, $29; Black, Starr & Gorham.

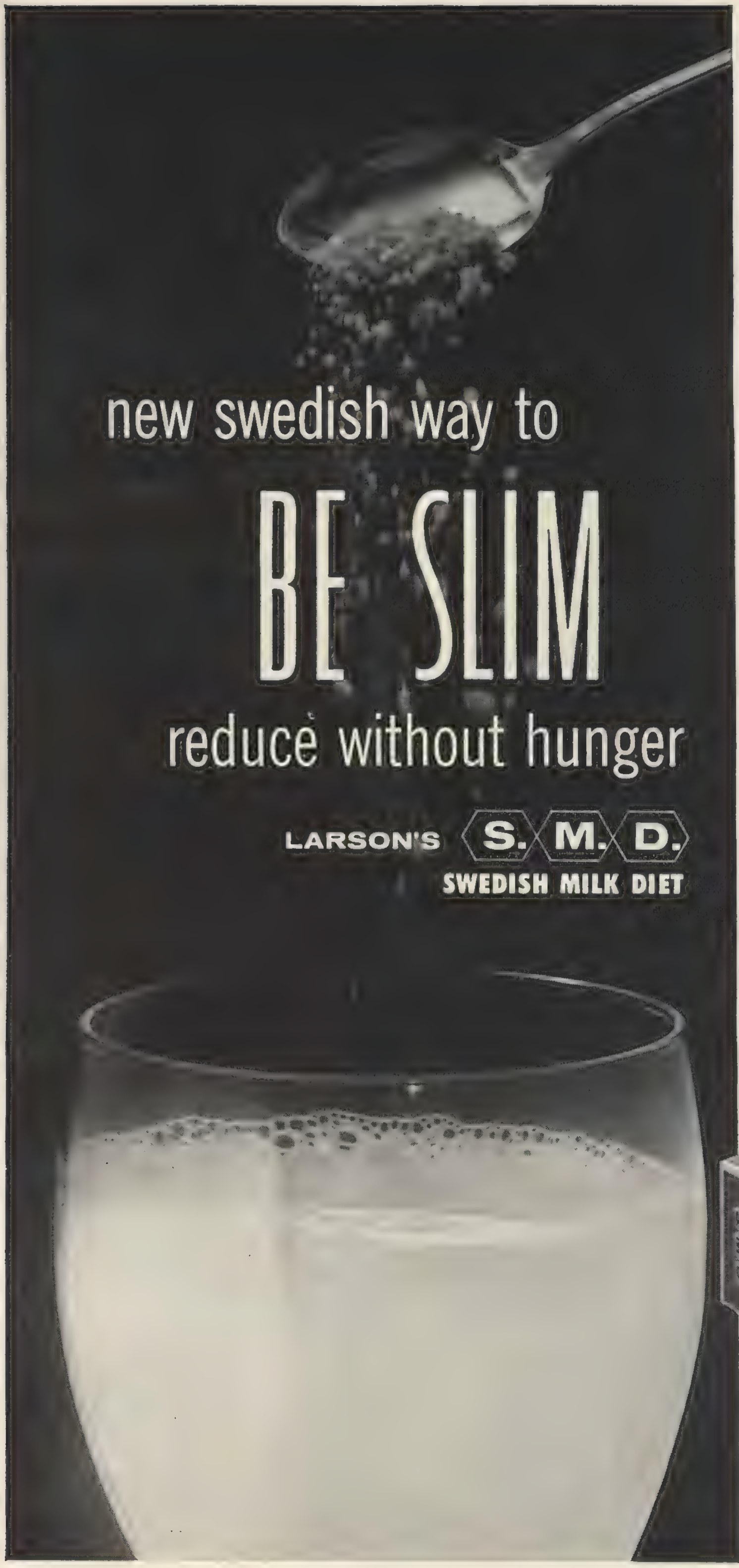
Two new facts, to pass on to a bride in more solid terms: the habit now of mixing two patterns of china in the same service; and, the original idea of vermeil-ing a silver pattern. The first idea we've already illustrated with the basalt coffee service, and another example might be to mix Wedgwood's delicious "Strawberry Hill" china pattern ($16 for a five-piece plate setting at Black, Starr & Gorham) with pale-pink bone china not only at the same meal but at the same course.

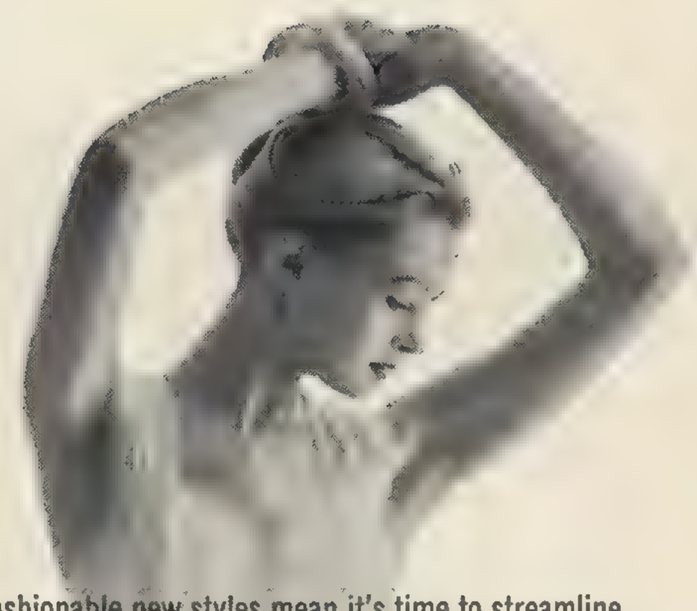
As for vermeil: Tiffany has re-introduced this Louis XIV process of gilding silver and will give any heirloom pieces a non-tarnishing coat of gold in a matter of a few weeks' time.

Jewels for the bride—might be the jewel colours of the new Danish enamel ware. At Temptations, again, six coffee spoons with enamelled bowls and handles are $25; a mushroom-shaped pepper shaker and open salt dish with spoon are of sterling silver and enamel in bright non-mushroom colours. The set comes to $22*.*

So many brides have asked for Baccarat table crystal that the Baccarat people have a kind of popularity-poll going among their many patterns. So far "Bretagne," "Embassy," and "Lorraine" are leading, in that order. Most popular sizes are water goblet, red-wine glass, and saucer champagne glass—used often for sherbet. Young women are again buying finger bowls, generally in their crystal pattern. *(More on page 116)*

*PRICE INCLUDES FEDERAL TAX





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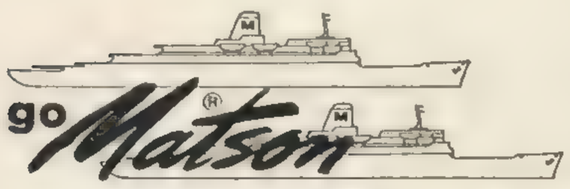
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5. It could be the bride's—Memento by Maurice Rentner:
rose and jasmine, threaded with a lingering trace of musk.
6. Lubin's Nuit de Longchamp—a new note of ebullience,
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7. Literally, a jewel: the Spanish Joya by Myrugia—
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9 10 11 12



JOHN STEWART

9. Off-season refreshment: the tang and sparkle
of Christmas in July; by Monico.
10. Unnamed flowers, unnamed spices in a world of liquid elegance—
namely, Directoire by Charles of the Ritz.
11. Jacqueline Cochran's Shining Hour—radiant and gay as laughter.
12. A modern love song, deliciously lighthearted—
My Love by Elizabeth Arden.

Summer fashion on the basis of black





Above: Pretty way to look, late-day, any city—black silk broadcloth, collared with white silk organdie, a soft black silk organdie bow. News at arm's length: sleeves bloused to the elbow, over long slim cuffs. By Mam'selle (a Maxwell broadcloth). Junior sizes. About $50. Bonwit Teller; Sakowitz.

Right: Two good ways to spread the black idea round a city wardrobe—two-piece dress of black Avisco rayon matte jersey. A buttoned blouse (about $13) that could join a flowered skirt, casual evenings. A slenderly full skirt (about $23); its change: almost any city-minded blouse. By Leonard Fisher, at Lord & Taylor; I. Magnin.

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FRANCE: GASTRONOMIC TOURING NOTES

By Alexander Watt

EDITOR'S NOTE: *Scottish journalist, gastronome, and "vieux Parisien," Alexander Watt draws upon his wide knowledge of France and its cooking to guide you through the great French wine districts.*

For the benefit of those who may be considering a gastronomic and wine-tasting holiday in France, here are some useful addresses (mostly of small inns, off the beaten track, where good food and wine can be had for comparatively little money), and a few suggestions of what to see in the Bordeaux, Burgundy, and Champagne regions.

BORDEAUX

The best-known restaurant in Bordeaux is Le Chapon Fin (5, rue Montesquieu), famous throughout the world for its unequalled stock of vintage clarets. Among the regional specialties that are prepared to perfection in the kitchens are the *lamproies* and *cèpes à la Bordelaise; entrecôte à la moelle; agneau de Pauillac* (baby lamb); and the *alose* (shad) grilled over the glowing embers of vine shoots. The dining-room décor is strictly 1900 with a touch of the rococo; but it is the superb wine and food that count, and you will pay generously. You will pay, comparatively, very little for a comfortable bed in the hotel after a most memorable meal.

Dubern (42, allées de Tourny) is another first-class Bordeaux restaurant. It, also, has a fascinating wine list. The restaurant is on the first floor (the *écrevisses Bordelaises* are a great *spécialité*) and on the ground floor there is a tantalizing delicatessen shop.

Simpler and cheaper, but very good, fare in unpretentious surroundings is to be found at Lagaillarde (5, rue Douves), and in a *sympathique* little bistro-type restaurant, Chez Yvonne (9, rue Malby). The buffet in the Bordeaux railway station also has an excellent regional *cuisine*: during the past three or four years, the French National Railways have made a point of greatly improving the standard of cooking served in many of the main line station buffets.

After a walk along the *quais*, a look at the Grand Théâtre and some of the imposing residences with their old wrought-iron balconies, go and visit the Maison du Vin de Bordeaux (1, cour du 30 Juillet). Here you will be invited to taste some of the thirty-three *Vins d'Appellation Contrôlée* from the one thousand and five hundred wine châteaux of the Bordelais region. If you wish to visit some of the better-known of these châteaux (in Médoc, Graves, Sauternes, and Saint-Émilion), the Maison du Vin de Bordeaux will supply you with details of how to get to them and when it is possible to visit.

Here are four excursions from Bordeaux to the principal vineyards:

(1) *North*, along the banks of the Gironde, to visit the *chais* (the sheds where the wine is made) and vineyards of some of the most famous wines in the world, those of Château Margaux, Château Latour, Château Lafite, and Château Mouton-Rothschild. You can get a simple, but very satisfactory meal, with the finest of the Médoc wines, at the Hôtel de l'Étoile, at Margaux.

(2) *Southwest*, to Château Haut-Brion, in the Graves district. Eat at the nearby La Réserve Etche Ona and taste the incomparable Haut-Brion wine which, with the Margaux, Latour, and Lafite wines, are classified as the four greatest of all the clarets. Continue along Route Nationale 650 to Arcachon, attractive seaside resort, noted for its immense sand dunes, boating, fishing, and oysters.

(3) *East*, to Saint-Émilion. On the way, visit the vineyards and the *chais* of Château Ausone (Ausonius, the fourth-century Latin poet, planted his own vineyard here) and Château Cheval Blanc, which produce two of the greatest of the Saint-Émilion wines. At Saint-Émilion, lunch at Chez Germaine (simple, cheap, and satisfying Bordelais specialties) and taste the local wine. Then visit the attractive little town; in particular, the eighth-century Hermitage of Saint-Émilion; the tenth-century monolithic church, carved out of the solid rock; the twelfth-century King's Tower; the Collegiate Church; and the ramparts and quaint old houses. If you are lucky, you may be able to assist at one of the two yearly ceremonies that are held in Saint-Émilion by La Jurâde. This is the oldest brotherhood of wine lovers that exists in France—founded by royal charter, in 1199, by John Lackland, King of England. In scarlet robes and white capes, in October, they call the vintage bans from the top of the King's Tower. In May, they greet the spring, pass judgment on the new wine, organize a popinjay competition, and hold a sumptuous banquet, which is given in the cloisters of the Collegiate Church.

(4) *South*, to visit the unique and magnificently kept vineyards and *chais* of the famous Château Yquem in Sauternes, the greatest sweet white wine of all. On the way, stop to see the enchanting, fairy-tale Château de la Brède, where Montesquieu, the philosophical historian lived. Seven kilometres east of Château Yquem, you will find the Hôtel Oliver, at Langon. This is run by Madame Oliver, whose son is the proprietor of the famous Grand Véfour restaurant in Paris. The hotel is comfortable and the food excellent (specialties are *lièvre à la royale* and *foie de canard aux raisins*) and there is an inviting selection of Bordeaux wines *en carafe*.

BURGUNDY

One of the most enchanting and richest provinces in France, Burgundy is full of history and Roman remains, of basilicas and churches, of castles and monuments, of vineyards and forests, of hills and valleys, of hunting and fishing, and everything to delight the gastronome.

The most comfortable hotel in Dijon, the capital, is the Hôtel de la Cloche (14, place Darcy). The best known restaurant is Les Trois Faisans (6, place de la Libération). Here you will find all the regional specialties, such as *jambon persillé au Meursault, pain de brochet, feuilles de vigne farcies, coq au vin, poulet moutardé* and, of course, a choice of

all the finest vintage wines of Burgundy. The restaurant of the Hôtel Terminus et Grande Taverne (18, avenue Maréchal Foch)—a good and reasonably priced place to stay—specializes in *escargots*. The station buffet also has a very reliable culinary reputation. Here the *plat de résistance* is the famous *bœuf bourguignon*.

In Dijon, visit the local museum and the Palace of the Dukes of Burgundy. There are numerous fine churches, imposing *hôtels particuliers*, and quaint old houses that should be seen.

For a tour of the famous Burgundy vineyards, leave Dijon and follow "La Route du Vin" to Beaune. Seven kilometres south of Dijon, you will find a charming little restaurant, Les Gourmets, set in the middle of the vineyards, at Marsannay-la-Côte, where Monsieur Morisot specializes in *escargots* and *ris de veau à la crème*. From here, turn right off the main road for Gevrey-Chambertin. You can taste this superlative wine—Napoleon's favourite Burgundy—at the little Hôtel de l'Étoile while having a simple lunch of the famous *jambon persillé* and another typical Burgundian dish, *les œufs en meurette*. Stay on the narrow little road that twists through the Côte de Nuits vineyards of the Côte d'Or, until you come to the impressive Château du Clos de Vougeot, which has been described as "the shrine of one of the truly great wines of the world." Visit the château and its *chais* and see the ancient wine presses, used throughout the centuries by the Cistercian monks to produce this magnificent wine. The château is also the headquarters of the colourful Burgundian wine brotherhood of the Chevaliers du Tastevin who, every couple of months, hold banquets in the ancient cellars when V.I.P.s are made honorary members of the order. Inquire when the next ceremony is to be held and, with little difficulty, you will be able to attend.

Continuing your way south, you will pass by the famous vineyards of Romanée-Conti, La Tâche, Richebourg, and Nuits-Saint-Georges until you come to Beaune. Here you should stay the night at the comfortable Hôtel de la Poste, but if you enjoy food in simple and *sympathique* surroundings, then eat at the inexpensive Restaurant du Marché (12, place Carnot) which specializes in *quenelles de brochet en brioche, coq au Chambertin*, and an intriguing selection of the wines of Burgundy.

For visiting local wine merchants and tasting some of the treasures from their cellars and in the surrounding *chais*, ask details from the Comité Professionnel du-Vin de Bourgogne, in Beaune. Even if you have not time to walk around this charming little town with its ancient ramparts and crooked houses, don't fail to visit the famous Hospices de Beaune, a half Gothic, half Flemish hospital for the poor, built in the fifteenth century, by Chancellor Rolin of Burgundy, which houses innumerable precious tapestries and Van der Weyden's celebrated polyptych of The Last Judgment.

Continuing south, through the Côte de Beaune vineyards of Pommard and Volnay, you reach the attractive little village of Meursault, famous for its subtle white wine which you should taste, along with other outstanding wines of the region such as the magnificent Montrachets, at the unpretentious little Hôtel du Chevreuil.

If you are still bent on wine-tasting and you have a *faiblesse* for the powerful young Beaujolais wines, then carry on south through Mâcon (for lunch, stop at the Auberge Bressane) till you reach Villefranche-sur-Saône. Here, ask at the Maison du Vin de Beaujolais for information concerning visits to the *chais* and cellars of Morgon, Brouilly, Fleurie, Juliénas, and other well-known wines of this region. At Juliénas, eat at Chez la Rose. Madame Boucaud, the proprietor, owns her own vineyard and prepares *andouillettes au Pouilly* and *coq au vin*. You can stay the night very comfortably at this simple, quiet, cheap, and clean little inn.

Turning north, towards Paris, places of primary importance to visit in Burgundy, if you are interested in Romanesque architecture, are the ruins of the immense abbey at Cluny; the Cathedral of Saint-Lazare (and the Roman remains) at Autun; and the miracle of Vézelay, to me, the greatest Romanesque basilica to be seen in France.

If you are a true epicurean, then you will not be able to resist the temptation, while driving from Autun to Vézelay, of stopping to have a meal at the Hôtel de la Côte d'Or, at Saulieu. There is no finer food to be had in France. The chef-proprietor, Alexandre Dumaine, is the greatest living chef. His wine and food are fabulous, and well worth every franc you have to pay for them. Stay the night here and dream away one of the most exciting gastronomic experiences of your life.

(Continued on page 116)

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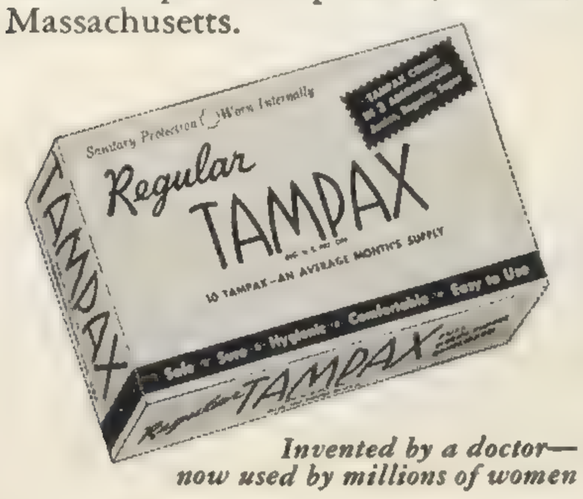
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FRANCE: GASTRONOMIC TOURING NOTES

(Continued from page 115)

Last chance of visiting the Burgundy vineyards is at Chablis. You can try the vintage years at the Hôtel de l'Étoile, where you can get a good, quiet bed. The chef is well known for his *jambon chaud mode d'ici, fondue de poulet à la crème,* and *soufflé d'orange.*

CHAMPAGNE

Champagne is neither so rich nor picturesque a country as Burgundy. Geographically, it is a wide, low, endless plain forming a monotonous landscape which has neither the architectural nor the gastronomic interest of either Burgundy or Bordeaux. But from the point of view of the tourist and the wine connoisseur, this is where champagne comes from.

Reims, the capital, has not much to offer by way of hotels or restaurants. For comfort and service, go to the Lion d'Or (60, place Drouet-d'Erlon) but, if you don't like hotel restaurants, then I advise you to eat at the station buffet where you can enjoy such regional dishes as *suprême d'écrevisses au Champagne* and their *sauté de veau champenois.*

In Reims, the main monuments to visit are the thirteenth-century Abbaye Royale Saint-Nicaise, former residence of the Counts of Champagne; and the celebrated cathedral, scene of the coronation of some forty kings and of the triumph of Joan of Arc. After a sober appreciation of these architectural wonders, you can visit some of the famous champagne cellars in Reims and taste, less soberly, their wines. Among others, you will find here Pommery & Greno, who have an annual stock of some eight million bottles stored in their chalk pit cellars converted into no less than eighteen kilometres of underground galleries.

Outside Reims, there are the World War I scarred battlefields and trenches of the Monts de Champagne and the Valley of the Marne to be visited . . . in addition, of course, to the vineyards.

For champagne addicts, here are three recommended round trips to be made through the heart of the famous vineyards.

(1) *La Montagne de Reims.* Taking the road south, and heading for Ay, you will come to Mailly, famous for its pink champagne. Next landmark is the old mill of Verzenay, which was used as an observatory during the 1914-18 war, and from which there is a magnificent panorama over the plain to the Valley of the Marne and the Côte des Blancs, the two other main districts from which the finest champagne originates. At Verzy, a few kilometres beyond Verzenay, head down, through the woods, to Louvois and thence to Bouzy, where a rare and delicate red wine is produced, then on to Ay, headquarters of many champagne firms (there are about three hundred in all). Henry VIII and Francis I are among the prominent figures in history who have lauded and drunk the famous champagne of Ay.

(2) *Vallée de la Marne.* From Ay, cross the Marne to Épernay, capital of the champagne vineyards. Try to get to Épernay in time for lunch at Les Berceaux, an attractive little place with rustic interior (specializing in *truite au bleu* and *poulet sauté au Champagne*), or at the very good station buffet where you can be served the *brochet à la façon de Dom Pérignon* and the *coq au vin de Bouzy.* Inquire at the Comité Interprofessionnel du Vin de Champagne, at Épernay, about visiting the cellars of the famous champagne firms in the region. One of these is Moët & Chandon, which has an even greater overall length of cellars than that of Pommery & Greno at Reims.

You should pay a visit to the Abbaye (and the vineyards) d'Hautevilliers, just north of Épernay, where lived the venerable monk, Dom Pérignon, who put the "bubbles" into champagne. From here an enjoyable trip can be made along the attractive vine-clad banks of the river Marne.

(3) *La Côte des Blancs.* From Épernay, go south to the Côte des Blancs—so called on account of the colour of the grapes that grow there and which produce the famous still Blanc de Blanc Champagne Nature wine—through Avize, another important centre of the champagne trade, to Vertus, an ancient fortress town. On the plain, to the south of Vertus, the celebrated review of the three armies of Russia, Prussia, and Austria, took place, in 1815, in the presence of their sovereigns, after the defeat of Napoleon.

About thirty-five kilometres south of Vertus, and one hundred and eleven kilometres east of Paris, is Sézanne, one of the principal gastronomic centres of Champagne. Here you can get a superb meal, and stay the night, at the Hôtel de France. Among the regional specialties are the *sole braisée au Champagne, truite farcie et flambée, pâté champenois,* and *coq au vin de Bouzy.*

NOTE: *To avoid disappointment check the days on which vineyards and cellars are open to visitors.*

PRESENTS, PROVED—AND NEWS

(Continued from page 110)

The "small" present can very easily be table linens. A 68-inch round checked Belgian linen tablecloth by Scher comes in tablecloth checks of red, blue, green, brown, yellow, pink, or black with white, with a knotted white fringe border: $7, at McCutcheon's. White or pastel Belgian linen mat sets for eight with Battenberg lace edging are $25. These are made by Stein Doblin, are found at Léron. A starchy braid-swagged white Belgian linen tea cloth by Sandler with four napkins is an unstarched price of $4. At Gimbels.

Another launderable present—round, oval, or oblong: the Cabin Craft rugs at Bloomingdale's ($6 to $40) in furry Acrilan in white, or in bedroom colours. A set of them could cover the bedrooms sufficiently for the first year anyway.

Cooking insurance is a novel present for the bride. It comes in the form of a correspondence course, costs $90, and is the idea of Carolyn Coggins (Director of the Finishing School for Homemakers at Stamford, Connecticut; graduate of the Cordon Bleu; gourmet author and lecturer). Entitled Mistress of the Kitchen, *or how to cook in twenty lessons, and* A Successful Hostess, *or how to entertain in twenty lessons, the course also includes one year of free consultation in extremities, and the bride can pursue her studies at her own pace.*

Discoveries in beauty: sun spots



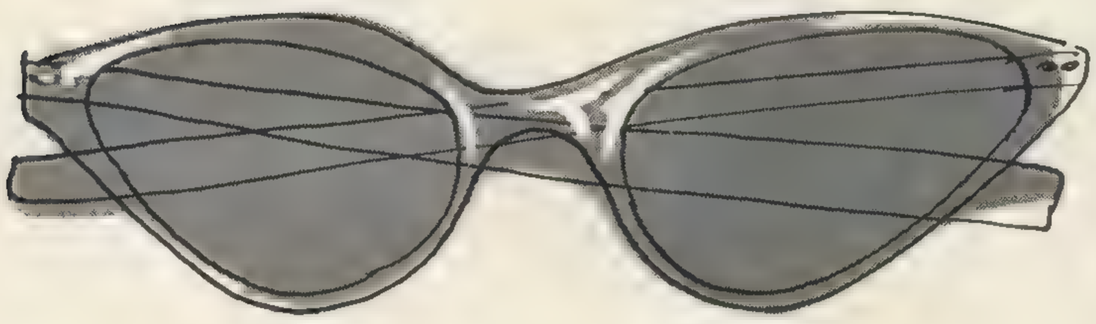
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1. Sunglasses with narrow frames, fine make-believe tortoise-shell rims. This shape: also in black, or white. From France. By Riviera, $12. At Bonwit Teller.
2. Round-the-clock cream—a sun and wind protection that doubles as a night cream. Crème Sport, by Ella Baché.
3. Charles of the Ritz Sun Bronze protects, helps to nourish (with Revenescence) under make-up, or under the sun.



2

3



4

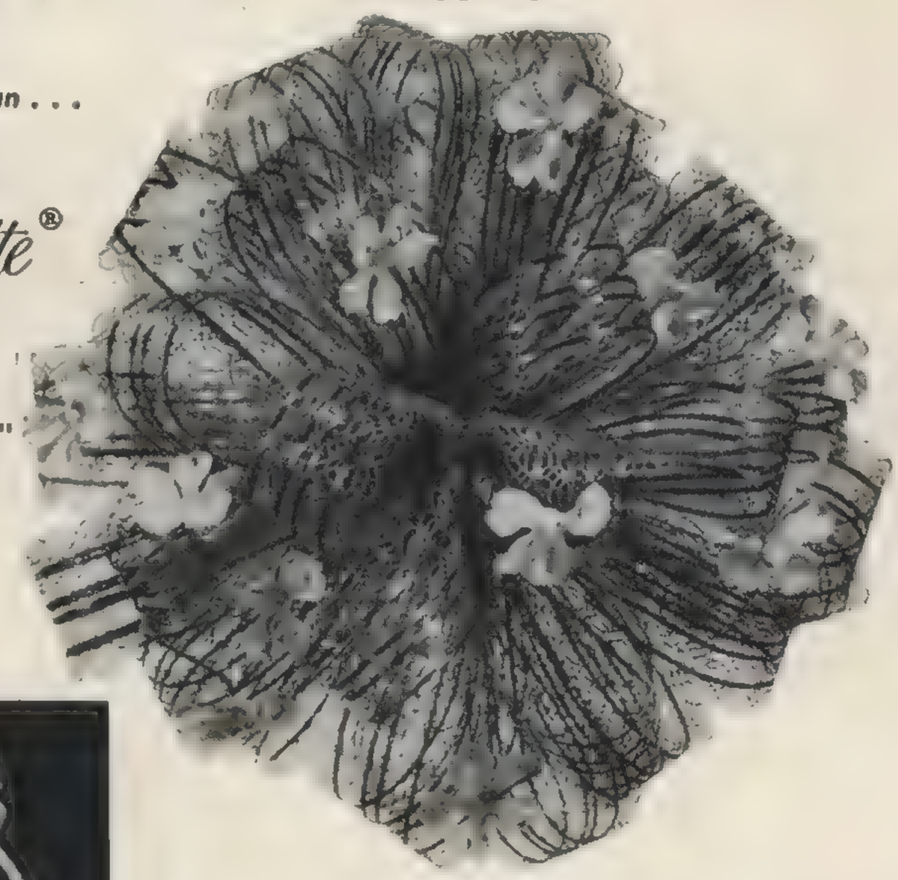
4. Monochrome sunglasses—tinted lenses, and to match them exactly, tinted Lucite frames. Colour choice: blue, green, brown or charcoal. By May Manufacturing, about $15. From Lugene.
5. Perfumed sun-filter oil—promotes sun tan; comes in again as an after-bath skin tonic. This, Shocking Body Radiance, by Schiaparelli.



5

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6



7

6. Before and after sun treatment—Revlon's Sun Bath, a non-greasy tanning lotion (sand won't stick) to help put moisture back into a parched skin and keep it there.
7. Burn spray—for sun worshippers regardless. Skol Burn-Aid soothes a burn, and minimizes blistering hazards.
8. Zebra-striped sun glasses with swept-up frames of opaque plastic. In various colours. By Ray-Ban, $9. Aitcheson.



8



9



10



11

9. Sun-screening lotion that's insect repellent and resistant to salt water. No oil in its make-up. Sun Bloc Lotion, by Elizabeth Arden.
10. Moisturizing sun-tan spray—promotes a tan and helps to protect against burning. This, Sun'n'Surf, by Squibb.
11. A smooth greaseless sun-tan cream stowed away in an easy-to-pack plastic tube. Lanolin included in formula. This, from Florida: Tartan, by McKesson & Robbins.

DRAWINGS BY RAY PORTER

Short order: hair pieces



Camouflage for after-swimming: twisted hair piece, pinned to hair brushed high off the neck. About $45.



Pin-on curls, circled by a velvet band. Back hair is brushed up into band. Curls, about $15. Pin by Miriam Haskell, at Saks Fifth Avenue.

SARLIE



Detachable length of hair, combed into curls, backing backswept sides. About $25.

All hair pieces: to order at Joseph Fleischer.



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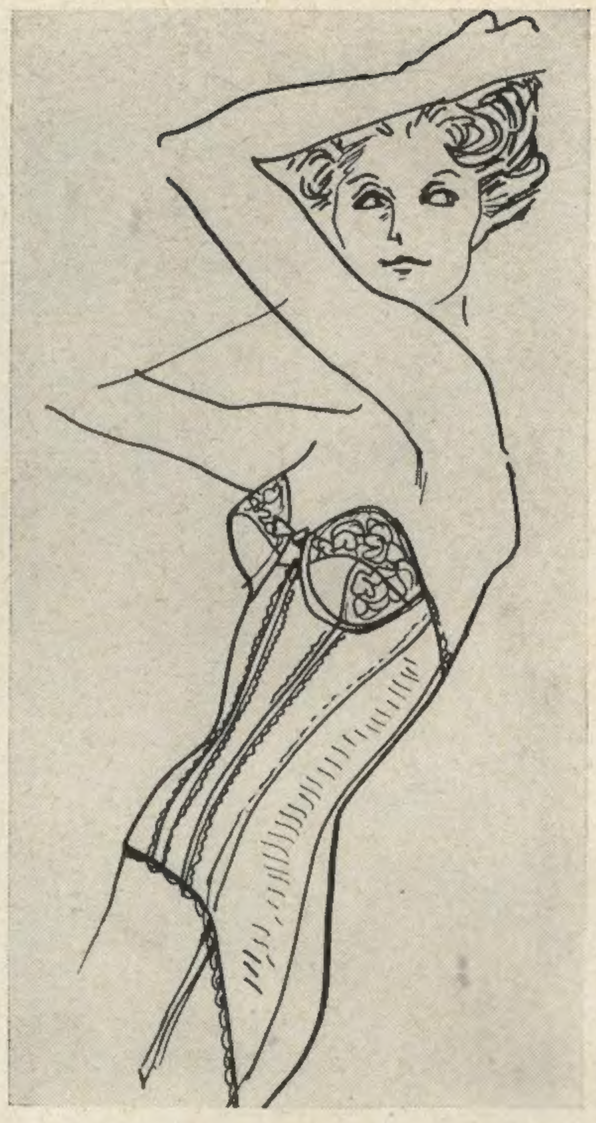
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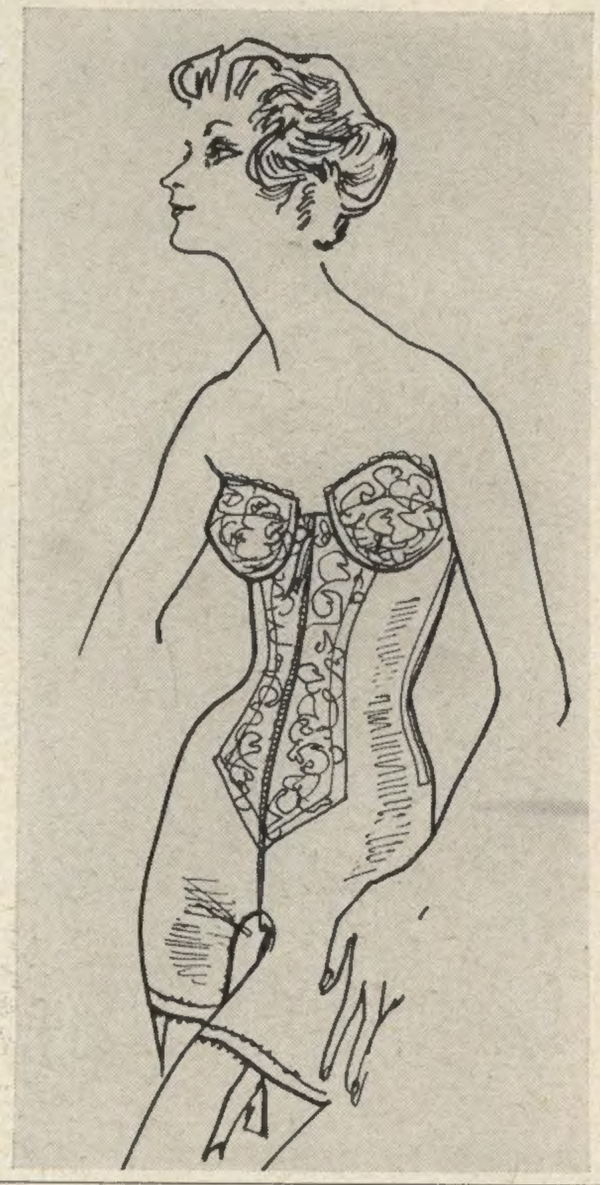
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Summer understudies for Mrs. Exeter

Above: Hip control, focus of a nylon elastic and Dacron taffeta torsolette. Hooks at centre-front; its back accommodates a décolletage. By Perma-lift, $13.50. Bloomingdale's.
Right: An all-in-one with smooth lines—lengthened by pantie legs. It zips at the front, the back dips low, straps attach several ways. Nylon chiffon power net and lace, by Diana; $25. Bloomingdale's.





DRAWINGS BY ERICA PERL



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